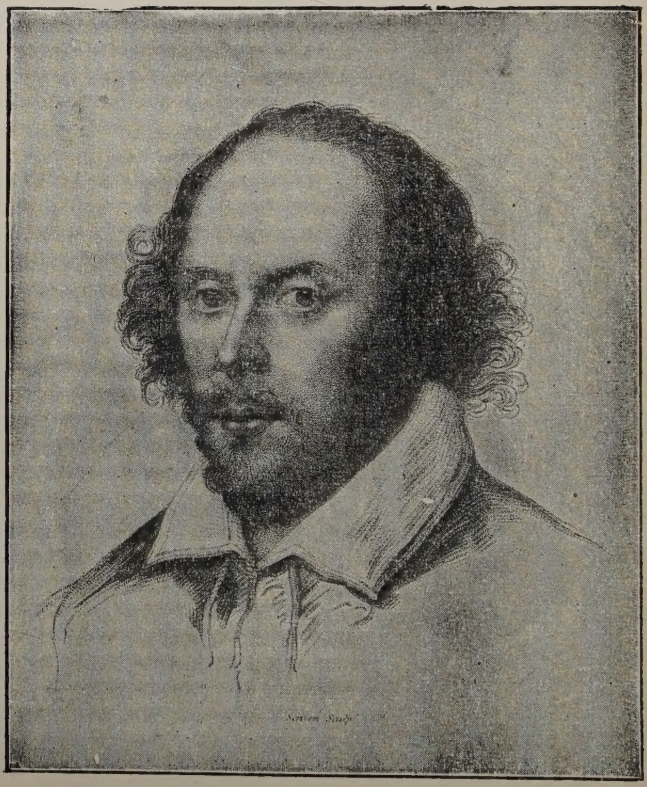
SHAKESPEARE

MACBETH

STEVENSON



WILLIAM SHAKESPEARE.

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SHAKESPEARE'S

MACBETH

FOR USE IN PUBLIC AND HIGH SCHOOLS

WITH ANNOTATIONS BY

O. J. STEVENSON, M.A., D.PAED.

Professor of English, Ontario Agricultural College.

ILLUSTRATIONS BY

HILDA HECHLE, R.B.A.

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INTRODUCTION

The Life of Shakespeare.

William Shakespeare was born in Stratford-on-Avon, in Warwickshire, on April 23rd, 1564. His father, John Shakespeare, was, in early life, a prosperous citizen of Stratford; his mother, Mary Arden, was the daughter of a well-to-do farmer of Warwickshire. Between the ages of seven and fourteen, Shakespeare probably attended the Stratford Grammar School, where, among other things, he received some training in Latin. In the year 1582, before he was nineteen years of age, he married Anne Hathaway, of Shottery, a woman who was some eight years his senior. Two of their children, Susanna and Judith, married, but only one of Shakespeare's grand-children reached maturity, and with her death in 1669 or 1670 the poet's family became extinct.

About the year 1586, Shakespeare left Stratford and went to London, where he appears to have obtained employment in some capacity in connection with the London theatres. About 1588 he began making over old plays, and in 1590 he probably wrote his first original drama. During the next twenty years, from 1590 to 1610, he produced play after play, and there is abundant evidence to show the esteem in which he was held by his contemporaries. In 1594 he was a member of the Earl of Leicester's Company of Players. When the Globe theatre was built in 1599, Shakespeare was one of the chief shareholders, and most of his plays were acted in this theatre.

In the meantime he had begun to acquire property in Stratford. In 1597 he had purchased the fine residence known as New Place, and from this time forward he appears to have looked more and more to Stratford as his home. About the year 1610 or 1611, he left London and returned to Stratford with the apparent intention of living in ease and retirement on the competence which he had accumulated. A few years later, however, his health failed, and he died in April, 1616, in his fifty-second year. He was buried in the chancel of the Church of the Holy Trinity, in Stratford.

Shakespeare's literary career is generally, for the sake of convenience, divided into four periods, according to the character of the plays which he produced:

(*a*) 1588-1594. This is largely a period of apprenticeship. To this period belong, *Love's Labour's Lost*, *Comedy of Errors*, *Richard III.*, and possibly *Romeo and Juliet*.

(*b*) 1594-1600. During this period most of the great comedies and the English historical plays were produced. To this period belong, *A Midsummer Night's Dream, The Merchant of Venice, As You Like It, Richard II., Henry IV.*, and *Henry V.*

(*c*) 1600-1606. During this period most of the great tragedies were produced. To this period belong to *Julius Cæsar, Hamlet, Othello, King Lear* and *Macbeth.*

(*d*) 1606-1612. This is a period of later tragedy and of serious comedy. To this period belong, *Antony and Cleopatra, Coriolanus, Cymbeline, The Tempest* and *A Winter's Tale.*

Shakespeare himself took no pains to preserve his plays in permanent form. In all only fifteen of his plays were printed during his lifetime. In 1623, however, seven years after his death, a complete collection of his plays, thirty-six in all, were published in what is known as *The Folio of 1623.*

NOTE.—A folio page is about the size of an ordinary page of foolscap (about 13″ x 8½″), formed by folding the printer's sheet of paper once. When the printer's sheet is divided into four parts, the size of page is known as *quarto*; when divided into eight parts it is *octavo*; when divided into twelve parts it is *duodecimo.* The plays which were printed during Shakespeare's lifetime were published in quarto volumes, as distinguished from the later folios.

The Theatre in Shakespeare's Time.

The first theatre in London was built in 1576, and was known as *The Theatre.* Both this and other theatres which followed, The Curtain, The Globe, Blackfriars, and others, were built outside the city limits in order to escape the restrictions which were placed on the theatre by the Puritans. Most of the theatres were frame structures which were open to the sky, the only roofed part being the stage, or, at most, the raised seats next the walls. The better class of people occupied seats in the boxes overlooking the stage, or sat on stools or reclined on the rushes on the floor of the stage itself. The floor of the pit was merely hard earth, and it was not provided with seats. The admission to the pit was only a penny, and here the rabble crowded together, jostled each other, cracked nuts, ate apples, and laughed and joked and made sport of the actors.

The performance of the play began at three o'clock in the afternoon, and usually lasted two or three hours. The stage was hung with black

to indicate tragedy, and with blue to indicate comedy. There was no curtain to mark the opening and closing of the scenes, and beyond a few simple articles of furniture, no scenery of any account was used. At the back of the stage was a sort of gallery or balcony, which served the purpose of an upper room, or any place which was raised above the level of the ordinary scene. A change of place was indicated by a board with the name painted on it, as, London, Venice, Rome, Sardis. A light blue flag was used to indicate a day scene,—a dark flag to indicate a night scene. The women's parts in the play were acted by boys, and women did not appear even among the audience unless they wore masks. It was not until after the Restoration, that movable stage scenery was introduced, and that female parts were acted by women.

The Metre of Shakespeare's Plays.

The plays of Shakespeare are written in blank verse, that is, verse in which the lines do not rhyme. Each line contains five feet, consisting of two syllables each, with the accent falling on the second syllable. This measure is known as *iambic pentameter*.

When we mark the divisions between feet and indicate the accents in a line of poetry, we are said to *scan* it. Where the metre is perfectly regular, the scansion presents no difficulty; but very frequently the poet finds it necessary to vary his metre, either for the sake of avoiding monotony or for the purpose of producing certain special effects. The following are the most important of the variations which occur in the metre of Shakespeare:

(*a*) Sometimes, especially after a pause, the accent falls upon the first syllable instead of the second, as, for example:

Wo'e to / the ha'nd / that sh'ed / this co'st/ly blo'od!
What ju'dg/ment sh'all / I dre'ad, / d'oing / no wro'ng?

(*b*) An extra syllable is frequently added, especially at the end of a line, as, for example:

Art th'ou / some g'od, / some a'n/gel o'r / some de'v/il?
It dr'op/peth a's / the ge'n/tle ra'in / from he'av/en.

(*c*) Sometimes a foot contains two unaccented syllables, as, for example, in the following lines:

I am ne'v/er m'er/ry wh'en / I he'ar / sweet m'u/sic;
Let me s'ee, / let me s'ee, / was n'ot / the lea'f / turn'd dow'n?

In many cases, however, one of the unaccented syllables is elided, or slurred over in reading, as, for example, in the following:

Canst tho'u / not m'in/(i)ster t'o / a mi'nd / dise'ased?
We'll se'nd / Mark A'n / t(o)ny t'o / the Se'n/ate-ho'use.
Macb'eth / doth m'urder sle'ep, / the i'n/n(o)cent sl'eep.

(*d*) Certain groups of letters which are now pronounced as one syllable, are sometimes pronounced as two syllables in Shakespeare, as, for example, in the following;

The noble Brutus
Hath to'ld / you Ca'es/ar wa's / amb'it / i-o'us.
Misli'ke / me n'ot / for m'y / comple'x/i-o'n.

(*e*) It frequently happens that among the accented syllables in a line of poetry some have a stronger stress than others; and in order to scan a line, it is sometimes necessary to accent words which according to the sense have no stress, as, for example, in the case of the italicized words in the following:

Throw phy's/ic *to'* / the do'gs; / I'll no'ne / of i't!
There *i's* / a ti'de / in *th'e* / affa'irs / of me'n.

Rhyme is used by Shakespeare chiefly for the purpose of giving emphasis to those lines in which the speaker expresses a purpose or decision, and it very frequently marks the close of a scene. Shakespeare used rhyme much more freely in his earlier than in his later plays.

Prose. Shakespeare makes use of prose in his plays wherever the characters belong to a lower level of society, as, for example, the citizens in *Julius Cæsar*, the porter in *Macbeth*, and Lancelot Gobbo, the clown, in *The Merchant of Venice*. Prose is also used in letters, as, for example, that of Bellario in *The Merchant of Venice*, and for rhetorical speeches, as in the case of the paper of Artemidorus and the oration of Brutus in *Julius Cæsar*. Sometimes also, prose is used for the purpose of producing a special dramatic effect, as in the case of Casca's assumed bluntness of manner in *Julius Cæsar*; and in the scene in *The Merchant of Venice* where Shylock is "tortured" by Tubal; and in the sleep-walking scene in *Macbeth*.

MACBETH

Date of the Play.

Macbeth was probably written in the year 1606. The play contains references to King James I., who ascended the throne in 1603; and in the porter's speech (Act II., Scene III.) there appears to be a reference to the trial of the Jesuit Garnet in 1606, as well as to the abundant harvests of that year. *Macbeth* was first published in what is known as the *Folio of 1623*.

Sources of the Plot.

Shakespeare obtained his materials for *Macbeth* from Holinshed's *Chronicles of Englande, Scotlande and Ireland*, which was first published in 1577. Holinshed's chronicles were in turn based upon an earlier history written in Latin by Hector Boethius (1527), and translated into Scotch by John Bellenden (1536). In the play of *Macbeth*, Shakespeare has interwoven incidents taken from different parts of Holinshed's narrative. The account of the murder of Duncan is based on the chronicle of King Duff, while the remaining incidents in the play are taken, for the most part, from the chronicle of Macbeth. The details of the scenes in which the Weird Sisters appear were no doubt based on popular superstitions regarding witches—current in Shakespeare's day.

The Title of the Play.

The play is rightly named *Macbeth*, since the whole action of the play concerns itself mainly with the fortunes of Macbeth. It is true that Lady Macbeth's will dominates her husband's, and that, in one sense, she is the stronger character, but yet the part she plays in the drama is subordinate throughout to that played by Macbeth. The interest in the character and fortunes of Macbeth is sustained throughout the play, from the opening scene in which he is announced by the Weird Sisters, to the final scene in which he is overcome by Macduff.

"Macbeth" as a Tragedy.

The element of tragedy is always present in human life when the individual, because of some weakness of character, is unable to adapt himself to the position in life in which he finds himself placed. In a drama such as *Macbeth*, where great issues are at stake, the interest is greatly heightened when success or failure becomes a matter of life or death; but it should be remembered that the element of tragedy lies not in the violent death with which the action so often concludes, but in the error or mistake which results in failure and death. In the play of *Macbeth* the element of tragedy lies in defects of character, each of which is followed by its own consequences. Macbeth is unable to resist the temptations which come to him "in the day of success"; Lady Macbeth is endowed with great strength of will, but devotes it to an evil purpose, and suffers in consequence. Duncan with all his "gracious" qualities is unable to rule his own kingdom with a strong hand. Banquo is aware of the designs of Macbeth, but fails either to warn Duncan of his danger or to take precautions for his own safety. Macduff is punished for his own rash haste and lack of foresight in leaving his wife and family exposed to the tyranny of Macbeth. Among the leading characters in the play Malcolm is the only one who has sufficient strength to overcome the difficulties which lie in his way, and the play fitly closes with the proclamation of Malcolm as king.

The Structure of the Play.

Macbeth is one of the shortest of Shakespeare's plays. It is supposed by some critics that as originally written it was longer, but that in its present form it was printed from an actor's abridged copy. There are some evidences that the play was either written very hurriedly, struck off in a white heat, or that it was made over and shortened by some other playwright.

As with Shakespeare's other great plays, *Macbeth* is constructed according to a definite plan. The first half of the play deals with the temptation and crimes of Macbeth, growing out of the witches' prophecies to Macbeth and Banquo. The

murder of Banquo and the escape of Fleance mark the dramatic centre of the play. With the death of Banquo, Macbeth gains the last of his successes, and with the escape of Fleance he meets with his first failure. With the murder of Banquo, Macbeth has definitely embarked on a career of crime, and from this time forward his fortunes steadily decline.

The incidents and characters in the second half of the play, it will be noticed, form a sort of balance for those in the first half. The murder of Lady Macduff is set over against the murder of Duncan; the prophecies of the Weird Sisters in the second half of the play form a parallel and contrast to those in the first half. In the second half of the play Macduff takes the place of Banquo; and the resolute Malcolm takes the place of the weak though gracious Duncan. And when we come to make a detailed study of Macbeth and Lady Macbeth we shall find that one of the chief sources of interest, in each case, lies in the working out of the balance between the two halves of the play.

Sources of Interest in the Play.

Throughout the play of *Macbeth* Shakespeare has made use of various means commonly employed by dramatists to heighten the interest in the play. The following are some of the most important:

Suspense. In the first half of the play the audience are kept in suspense as to Macbeth's final decision to murder Duncan, and as to whether the plans of Macbeth and Lady Macbeth can be safely carried out. To a lesser degree the same thing is true of the murder of Banquo in Act III. In the latter half of the play the element of suspense grows out of the fulfilment of the prophecies of the Weird Sisters. It is not until the very close of the play that the meaning of the prophecies is made plain, and that Macbeth's downfall is finally assured.

Dramatic Irony. When the words or actions of a character in the play have for the audience a significance the opposite of that which is intended, this double significance constitutes dramatic irony. When, for instance, Duncan observes as he

approaches Macbeth's castle, "This castle has a pleasant seat," the audience feels that the situation is ironical, for they know that on entering the castle Duncan is going to his death. In *Macbeth*, Shakespeare makes constant use of dramatic irony in order to heighten the effect of certain situations in the play. The relations of Duncan with Macbeth are marked throughout by touches of irony. In Act III. there is a certain grim irony in the promise of Banquo to be present at the feast, and in his appearance at the banquet as if in response to the speeches of Macbeth. In the last half of the play the prophecies of the Weird Sisters are in themselves ironical, and part of the interest of the play lies in the revelation of this ironical meaning to the audience.

The Oracular Element in the Play. In the ancient classical drama one of the chief sources of interest was supplied by revelations or prophecies, which were known as *oracles*; and the modern dramatist very frequently makes use of this oracular element. In *Macbeth* the chief source of interest in the play lies in the fulfilment of the predictions or prophecies of the Weird Sisters. Each half of the play contains three oracles relating to Macbeth and one which concerns Banquo. In the first half of the play these oracles have to do with the rise of Macbeth; and when the first two have proved true he decides to murder Duncan in order to bring about the fulfilment of the third. But now that the oracles have been fulfilled in his own case he begins to fear that the prophecy regarding Banquo may also prove true; and in order to prevent its fulfilment he undertakes the murder of Banquo and Fleance. Banquo is killed, but Fleance escapes, and thus in spite of the efforts of Macbeth the fulfilment of the oracle is made possible. This prophecy regarding Banquo is not less important than the oracles relating to Macbeth himself, for it is the attempt to prevent its fulfilment that proves the undoing of Macbeth, in both halves of the play.

The oracles in the second half of the play in some respects form a contrast to those in the first half. In the first place, Macbeth seeks the Weird Sisters, whereas in the former case they sought him. He forces them to speak, and they purposely deceive him. The three oracles in this case are intended to bring about his downfall rather than ensure his safety; and

because of his blind reliance upon them he follows a course of action that leads to his ultimate ruin. The Banquo oracle in the second half of the play is in a sense a repetition of the oracle contained in the first half, the 'show of eight kings' being intended merely to foreshadow the fulfilment of the original prophecy.

The Supernatural. The audience is easily impressed by anything which appears to be unusual in character, and the supernatural always suggests a mysterious and unseen power over which human beings have no control. In *Macbeth*, Shakespeare makes use of the supernatural for dramatic effect in at least three different situations,—in the scenes in which the Weird Sisters appear, in the reference to the "rough night" (Act II., Scenes III. and IV.), and in the banquet scene, in which the ghost of Banquo appears to Macbeth.

In Shakespeare's time the belief in witches was widespread; and the Weird Sisters in *Macbeth* have all the qualities which were usually associated with the witches of popular superstition. Their uncanny appearance and gestures, their strange incantations, and their mysterious association with the powers of evil gave them a strong hold on the imagination of a Shakespearean audience. But the witches in *Macbeth* are something more than the witches of vulgar superstition. They are the *Weird Sisters* (A.S. *wyrd*, fate), "the spirits that know all mortal consequences," and their warnings and prophecies have something of the character of the oracles of ancient times. They fascinate us, as they did Macbeth and Banquo, not only because of their grotesque appearance and actions, but because "they have more in them than mortal knowledge." As we shall see later, the prophecies of the Weird Sisters are in reality a personification of Macbeth's own thoughts; and it would have been possible for Shakespeare to write the play of *Macbeth* without introducing the Weird Sisters at all. But if we were to take out of *Macbeth* the scenes in which the witches appear we should destroy much of the 'atmosphere' upon which the play depends for its effect.

The word *atmosphere* is generally used with reference to those qualities in the play which determine the feelings of the audience. In the play of *Macbeth* the general atmosphere is

one of weirdness amounting at times to horror. There are many details in the play which contribute to this 'atmosphere,' —the planning of the murder in Act I., the air-drawn dagger, the horrors of the murder scene, the knocking at the gate, the porter's speech, the ringing of the alarm bell, the prodigies of the stormy night, etc., etc.; but the incantations of the Weird Sisters, their uncanny appearance and movements, and their mysterious prophecies, contribute more than anything else to produce a feeling of weirdness throughout the play.

It is a common device among dramatists to represent Nature as showing sympathy with the wrongs of mankind; and in the course of Act II., Shakespeare makes use of this device upon two occasions for the sake of heightening the effect. Strange screams of death were heard in the air; 'the earth was feverous and did shake,' 'dark night strangles the travelling lamp,' and the horses of Duncan "turned wild in nature, contending 'gainst obedience." "'*Tis unnatural,*" observes the Old Man, "*even like the deed that's done.*"

The appearance of the ghost of Banquo in the banquet scene adds still another touch of horror to the play. Macbeth, it will be noticed, is the only one who sees the ghost, and Lady Macbeth reads the mind of Macbeth rightly when she says to him, "This is the very painting of your fear." The ghost does not speak, it only 'nods' and 'glares' and 'shakes its gory locks;' and it is a problem for the stage manager to decide whether he should make the ghost actually appear in the scene, as Macbeth fancied he saw it, or leave the audience free to share the feelings of the guests at the banquet who saw nothing but an empty stool.

Nemesis. In the course of any drama the author must see that the good qualities of his heroes are rewarded and that mistakes or crimes of which they are guilty are punished. Sometimes under certain conditions we feel that the punishment is peculiarly suited to the crime, and to this form of retributive justice we give the name of *nemesis.* In *Macbeth,* Shakespeare makes use of this element of nemesis in such a way as to add greatly to the effectiveness of the play. To begin with, the career of Macbeth as a whole supplies a striking example of nemesis, and each of his separate crimes is in turn followed by a nemesis of its own. Macbeth is

ambitious and his ambition leads him to trust in the prophecies of the Weird Sisters; but it is this very belief in the Weird Sisters that leads to his downfall. He is punished by those very agencies in which he trusted to bring him success. Besides this, the murders of Duncan, Banquo, and Lady Macduff each brought its own immediate punishment, and in each case an avenger remained in the persons of Malcolm, Fleance, and Macduff, each of whom contributed in his own way to the retribution of Macbeth.

In the case of Lady Macbeth, nemesis takes a simpler form. By her strength of will she forces Macbeth to commit a crime which he himself hesitated to undertake; and she is doubly punished for her share in the crime. In the first place, she finds that although she was able to overcome Macbeth's objections to committing the murder, she is unable to control the passions which she has aroused, and she is forced to look helplessly on while he engages in a career of crime which brings ruin to them both. And besides this, as the sleep-walking scene shows, she herself suffers from personal remorse, and in the end, in a fit of madness she takes her own life.

Duncan is punished because he is a weak king. With all his gracious qualities he is unable to lead his own armies and fight his own battles, and as a natural consequence he falls a victim to the ambitions of the one strong man who is able to restore order in his realm.

Banquo is punished because he fails to take proper precautions to protect himself and others. He knew that Macbeth had murdered Duncan and yet he was content to look idly on; and he knew, or ought to have known, that he himself had much to fear from Macbeth, yet he took no measures to save himself from the same fate that befell Duncan. He was the victim of his own inaction.

Macduff, on the other hand, suffers because of his over zealous haste and rashness, and although the blow does not fall directly upon his own head, his punishment is none the less terrible.

Malcolm is the only well-rounded character in the play, and his good qualities are rewarded by the fact that in the end he is crowned king.

The Important Characters in "Macbeth."

Macbeth. At the opening of the play Macbeth appears as a successful general who had saved the kingdom from the dangers of rebellion and foreign invasion. He was a man of great physical strength and courage, and it was his personal prowess in the fight with Macdonwald, that saved the day. It was natural that under these circumstances he should compare himself with the weak though amiable king Duncan, and that the thought of murdering Duncan and becoming king should have suggested itself to him: and in the flush of victory these temptations must have presented themselves in their strongest form. It was then that the Weird Sisters met him on the blasted heath and hailed him as "Thane of Glamis," "Thane of Cawdor," and "King, that shalt be." At first sight it might seem that the thought of murdering Duncan came to Macbeth entirely from without, and that the blame for these evil suggestions should rest with the Weird Sisters rather than with Macbeth. But it should be remembered that in putting these prophecies into the mouth of the Weird Sisters, Shakespeare was merely presenting in a concrete personal way, Macbeth's own thoughts. The Weird Sisters are the personification of Macbeth's own evil desires. He 'starts' when he hears his thoughts put into actual words; and when the witches vanish he exclaims, "Would they had stayed!"

But although Macbeth is the embodiment of physical courage, and is ambitious to become king, he is uneasy at the thought of actually committing the crime. He is accustomed to facing danger on the field of battle, but the idea of carrying out a murder in cold blood fills him with vague terrors. "Present fears are less than horrible imaginings." He is a man of action and cannot endure suspense. And furthermore, it is evident that he is anxious to have the good opinion of others; and because he has "bought golden opinions from all sorts of people" he shrinks from the disgrace which the discovery of his crime would bring with it. That is what Lady Macbeth means when she says he is "too full o' the milk of human kindness to catch the nearest way." His "kindness," is due merely to his regard for appearances, his desire for "honour, love, obedience, troops of friends." As far

as the murder itself is concerned, he has no scruples, and he is not deterred by fear of punishment in the life to come. The two things that form the real obstacles in his way are, his inability to endure suspense, and his fear of discovery. If the murder could be done quickly and if he could "trammel up the consequences," he would not hesitate. And when Lady Macbeth supplies the practical details which seem to remove anxiety on these two points he is ready to yield to her wishes.

But in spite of their well-prepared plan, as the time for the murder approaches he is overwrought, and his intense excitement is shown in his heightened language as well as in his half-hysterical fancies. When he returns from the chamber of Duncan it is evident that his nervous excitement has reached the breaking point, and Lady Macbeth, with all her strength of will, is unable to control his fancies. But with the entrance of Macduff and Lennox he recovers his self-possession. There is now something to do and he is himself once more.

From this point in the play until the very end of the action, we see the working out of those qualities which Macbeth has already shown in connection with the murder of Duncan. He has now achieved his ambition to become king, but 'his fears in Banquo stick deep;' and his mind is 'full of scorpions' at the thought that the prophecy of the Weird Sisters regarding Banquo may still come true. "To be thus is nothing, but to be safely thus!" He is unable to face the situation in which he finds himself, and he decides on the murder of Banquo as the only means of regaining his peace of mind. But although he does not commit the murder himself, the very danger involved in it brings with it a return of mental excitement which on this occasion proves his undoing. After the banquet scene there is apparently only one course left open to a man of Macbeth's temperament,—to go forward in his career of crime. The murder of Duncan has aroused the opposition of Macduff; and with the realization that his crimes have been discovered, Macbeth's first instinct is to guard against Macduff as the enemy from whom he has most to fear. As in the first part of the play, so now the prophecies of the Weird Sisters merely personify his own thoughts. It appears to him that with his physical strength and courage he need fear 'no man of woman born,' and he knows that in his strong castle of Dunsinane he

can 'laugh a siege to scorn.' And so with a blind confidence in his own power he strikes down the wife and family of Macduff, and in exasperation at the news of Macduff's flight to England, he 'prepares for some attempt at war.'

There is no need to trace the actions of Macbeth through the remaining scenes of the play. Crime begets crime, until at length he has "supp'd full with horrors." It only remains in the last stages of the play for the dramatist to work out the details of the retribution which forms an inevitable part of the tragedy. Before the play closes, Macbeth has lost faith in human kind and sees in life only 'a walking shadow,' 'a poor player,' 'a tale told by an idiot, full of sound and fury, signifying nothing.' He finds that his days 'are fallen into the sear, the yellow leaf;' and in the end he learns that even the 'juggling fiends' in whom he had placed his trust are no longer to be believed. But his life goes out with a flash of the old courage which half relieves the shadow of depression, or rather the touch of pity which the audience feels for him in these last stages of his career.

Lady Macbeth. The predominant quality in the character of Lady Macbeth is her strength of will. From the moment when she hears of the prophecies of the Weird Sisters, she bends all her energies to make the promise come true; and at every step throughout her career she shows the same inflexible purpose and the same power of self-control. When Macbeth hesitates to perform the murder, she not only supplies the practical details but spurs him forward to commit the crime. After the murder when she finds that she is unable to control his hysterical fancies she herself takes the daggers which Macbeth in his excitement has brought with him, and returns to the chamber to 'smear the sleepy grooms with blood. And in the banquet-scene, although she sees plainly that Macbeth is beyond her control, she still preserves her presence of mind and tries in vain to reassure the guests.

But in spite of her strength of will, there are moments in which Lady Macbeth, no doubt under the influence of strong excitement, makes mistakes. When Lennox entered the chamber of the murdered Duncan he noticed that the daggers of the grooms were left *unwiped, upon their pillows.* And in the scene in which the murder is discovered it is evident that

in her anxiety to appear innocent she overacts her part. But fortunately at the critical moment in the scene, she faints, and in the confusion of the moment her false acting passes unnoticed, except by Malcolm and Donalbain. Perhaps her fainting is a clever piece of acting, but it is more natural to suppose that it is a genuine swoon, brought on by the vivid word-painting of Macbeth, which revived in her mind the horrors of the chamber of death.

If Shakespeare had represented Lady Macbeth as merely an ambitious woman with an inflexible will, she would have repelled rather than attracted the audience. But he has taken care to see that with all her "fiend-like" qualities she is still human, and has a softer side to her nature than her share in the murder of Duncan would seem to imply. Her ambition, it will be noticed, is for Macbeth, not for herself; it is her desire for his advancement that leads her to share in the crime. And with consummate skill the poet has introduced touches of character which go to show that beneath the mask of cruelty which she puts on, she is still a woman with some at least of the qualities which should belong to a woman's nature. She feels that her share in a crime such as this is unnatural, and so she calls upon the 'spirits that tend on mortal thoughts' to 'unsex' her; she refers to the fact that she has known the tender feelings of a mother for her child; on the night of the murder she nerves herself with drink to make her 'bold;' she even feels a touch of pity for the sleeping Duncan; and after the crime is over comes the beginning of remorse which ends in the "thick-coming fancies" of the sleep-walking scene.

Duncan. The rebellion of Macdonwald and the invasion of the Norwegians in themselves furnish evidence that Duncan was an ineffective ruler who could not maintain order in his own kingdom. His words and actions as seen in the play go to show that he was not lacking in those finer personal qualities which so well become a sovereign in times of peace. Indeed Macbeth himself pays tribute to these finer qualities when he says:

> This Duncan
> Hath borne his faculties so meek, hath been
> So clear in his great office, that his virtues
> Will plead like angels, trumpet-tongued, against
> The deep damnation of his taking-off:

and later in the play he sums up the whole character of Duncan in the one word "gracious." At one point in the play, however,—in his tears of joy over the victories of Macbeth,—there is a suggestion that Duncan's gentleness of nature amounts almost to weakness; and it is evident from the play that after his experience with Cawdor he showed a certain lack of foresight in putting himself so completely in the hands of his successful general, on whom also he "built an absolute trust."

Banquo, as he appears in the play, is evidently intended as a foil for Macbeth. He too is a valiant soldier, and has "no less deserved" than Macbeth. He has every reason to be jealous of the favours which Duncan has showered upon Macbeth; but unlike Macbeth he is lacking in ambition, and is even ready to join with Duncan in praises of his rival. The Weird Sisters appear to him, as to Macbeth; for although lacking in personal ambition he is willing to entertain the hope that at some future day 'his children shall be kings.' But while Macbeth 'starts' at the prophecies of the Weird Sisters, and considers that 'this supernatural soliciting cannot be ill,' Banquo looks upon the Weird Sisters as 'the instruments of darkness.' When the temptation to murder Duncan enters the mind of Macbeth, he thinks only of how he can 'trammel up the consequence;' but when Banquo, on the other hand, is tempted, his one thought is that he 'may keep his bosom franchised and allegiance clear.' When temptation presents itself to him he is able to put it aside by main effort of will; and it is only when his will is asleep that he is unable to "restrain the cursed thoughts that nature gives way to in repose." When Macbeth becomes king and the prophecies of the Weird Sisters are thus far fulfilled, the struggle in the mind of Banquo is again renewed, but there is in his language no suggestion that he had in mind any plan to make the prophecies of the Weird Sisters come true. It is his very inaction, indeed, that proves his undoing, and the weak point in his character lies in his inability to see his own danger and take measures to protect himself against the ambitious plans of Macbeth.

Macduff. The outstanding feature of Macduff's character is his strong impulsive temperament. It is evident that from

the moment of the discovery of the murder of Duncan, Macduff at once suspected Macbeth of the crime; and with an utter disregard of the consequences of offending Macbeth, he refused to go to Scone to see the new king invested. And later, when bidden to the 'solemn supper' at Macbeth's palace, he bluntly refused. Then, acting upon a rash impulse, he set out for the English Court with the purpose of trying to persuade the King of England to espouse the cause of Malcolm. The finer and stronger side of Macduff's nature is shown upon the receipt of the news of the death of his wife and children; and the impulsive energy of his nature finds full scope in the closing scenes of the play, in which he wreaks his vengeance upon Macbeth.

Malcolm is the only fully developed, well-rounded character in the play. As he appears in the first Act he is only a boy, unable as yet to take his full part in the battles that are being fought. But when the murder of his father is discovered, he is shrewd enough to see through the "unfelt sorrow" of Macbeth, and cautious enough to try to escape from Macbeth's power. When we next see him he has reached manhood; and in his interview with Macduff he shows a caution and a wisdom and an all-round strength of character that reconciles the audience at once to the possibilities of his becoming king. And in the final scenes of the play we find that in addition to the strength of character he has already shown, he has the quality of "industrious soldiership," in which his father Duncan was so unfortunately lacking.

Ross is what might be termed the news-bearer in the play. It is he who reports to Duncan the result of the battle with the Norwegians, and it is he who greets Macbeth with his new title of Thane of Cawdor. It is he who breaks to Macduff the news of the murder of his wife and children, and towards the close of the play it is he also who announces to Siward the death of his son. As far as we can judge of his character, he is of a gentle kindly nature, one of those "who would make good of bad and friends of foes."

Lennox takes practically no part in the action of the play, and, as a matter of fact, he has little to say. But he is a keen observer, and his ironical comment, suggesting more than it says, adds an interesting touch to the scenes in which he

appears. Both Lennox and Ross are minor characters, but they play a necessary part inasmuch as they are intended, no doubt, to represent the attitude of the public,—the Scottish lords in this case,—towards Macbeth.

The Historical Background of the Play.

As we have already seen, Shakespeare drew the materials for his plot from the stories of King Duffe and Macbeth in Holinshed's *Chronicles*. These chronicles, however, consist for the most part of legendary stories which have no historical foundation. As a matter of fact, when various sources of information regarding this period in Scottish history are consulted, so many conflicting details are found that it is difficult to distinguish truth from fiction. The following outline will, however, serve as a general summing up of the real facts of history, as far as they are known.

Duncan, the grandson of Malcolm II., became king of Scotland in 1034. He married the daughter of Siward, Earl of Northumberland, and his son is known to history as Malcolm Canmore. Duncan was a weak king. In 1039, after an unsuccessful invasion of England, he was forced to lead his army northward to meet an invasion from Thorfinn, Earl of Orkney. Duncan's general, Macbeth, joined Thorfinn, and Duncan was defeated, and was shortly afterwards slain either by Macbeth or his agents. Macbeth was a relative, probably a cousin, of Duncan; and his wife Gruoch had also, in her own right, a claim to the throne, so that he was not entirely a usurper. Macbeth reigned for nearly eighteen years (1040-1057), and all historians agree that his reign was one of unusual peace and prosperity. He restored order in his kingdom, supported the church with liberal gifts, and on the whole proved to be an able and popular monarch. Towards the close of his reign, however, he was forced to repel the attacks of Siward, who espoused the cause of his grandson Malcolm; and in 1858 he was killed in the battle of Lumphanan fighting against the English. He was succeeded on the throne by Lulach his son, or stepson, who reigned only a few months. Malcolm, who was now proclaimed king, reigned for thirty-five years (1058-1093).

Neither Macdonwald nor the thane of Cawdor is known to history, and there is no record of an invasion by the Norwegians under Sweno. Duncan was not murdered in Macbeth's castle. Banquo and Fleance are purely fictitious characters, and Macduff is only a shadowy personage. Nothing is known of the murder of Lady Macduff nor of the character of Lady Macbeth; and the incidents of the moving forest and the birth of Macduff are merely bits of mediæval folklore which Holinshed has used to embellish his story.

Time Analysis.

The period of time covered by the events in the play of *Macbeth* is in reality about eighteen years, from the murder of Duncan in 1039 to the death of Macbeth in 1058. But in the play, while frequent references are made to events which covered long intervals of time, Shakespeare has drawn the incidents together and bridged over the gaps so that the different events appear to follow one another more closely than was actually the case. During the first act, for instance, two battles are fought, peace is made with the Norwegians, the thane of Cawdor is condemned to death and executed, and Duncan pays a visit to Macbeth's castle. These events must in reality have occupied some weeks or perhaps months, but in the play they are crowded into a period of not more than two days. As a matter of fact, the action of the whole play occupies only nine days; and even when we make allowance for the intervals that occur between certain events, —the flight of Macduff and his arrival in England, for example,—we find that the story of the play covers a period of only a few weeks, or, at most, a few months.

But although the events of the play are made to follow one another as closely as possible, it is sometimes necessary to give the audience the impression that a considerable time has elapsed, as, for example, in the case of the interval between the battle with the Norwegians and the visit of Duncan to Macbeth's castle. In such cases the dramatist makes use of what is known as *double time*. While he speaks of coming events as near at hand, he refers to past events as if they had taken place a considerable time before. In Act I., for instance, it appears that the meeting with the Weird Sisters, the

interview with the king, and the visit to Macbeth's castle followed in close succession after the battle with the Norwegians (Act I., 5; II., 152; and IV., 42-47); but when these events are once past, the dramatist refers to them in such a way as to correct this impression and show these various incidents in their true perspective (Act II., 59-62; III., 94-99; V., 1; and VII., 32-35).

The point in the play in which the dramatist has most difficulty in accounting for the passage of time is in Act II., in connection with the murder of Duncan. The murder must follow closely upon the events of the day, but yet it must take place so late that the arrival of Macduff and Lennox to call upon the king will not seem unnatural. In Scene I., when the time of night is mentioned we are told vaguely that it is some time after midnight. After the murder is over the porter tells us that he and his companions had been "carousing till the second cock," and the murder must have taken place later. When Macduff enters he excuses himself for his early visit by explaining that the king had commanded him "to call timely on him." The conversation between the Old Man, Ross, and Macduff must have taken place some hours later on the same day.

DRAMATIS PERSONÆ

DUNCAN, King of Scotland.
MALCOLM, DONALBAIN, } his sons.
MACBETH, BANQUO, } generals of the king's army.
MACDUFF, LENNOX, ROSS, MENTEITH, ANGUS, CAITHNESS, } noblemen of Scotland.
FLEANCE, son to Banquo.
SIWARD, Earl of Northumberland, general of the English forces.
Young SIWARD, his son.
SEYTON, an officer attending on Macbeth.
Boy, son to Macduff.
An English Doctor.
A Scotch Doctor.
A Soldier.
A Porter.
An Old Man.

LADY MACBETH.
LADY MACDUFF.
Gentlewoman attending on Lady Macbeth.

[HECATE.]
Three Witches.
Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

SCENE.—*Scotland: England.*

MACBETH

ACT I

Scene I. *A desert place.*

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again
In thunder, lightning, or in rain?
Sec. Witch. When the hurlyburly's done,
When the battle's lost and won.
Third Witch. That will be ere the set of sun.
First Witch. Where the place?
Sec. Witch. Upon the heath.
Third Witch. There to meet with Macbeth.
First Witch. I come, Graymalkin!
Sec. Witch. Paddock calls.
Third Witch. Anon.
All. Fair is foul, and foul is fair;
Hover through the fog and filthy air. [*Exeunt.*

Scene II. *A camp near Forres.*

Alarum within. Enter Duncan, Malcolm, Donalbain, Lennox, *with* Attendants, *meeting a bleeding* Sergeant.

Dun. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.
Mal. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend!
Say to the King the knowledge of the broil
As thou didst leave it.

Ser. Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him—from the western isles
Of kerns and gallowglasses is supplied;
But all's too weak;
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

Dun. O valiant cousin! worthy gentleman!

Ser. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, King of Scotland, mark:
No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels,
But the Norweyan lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.

Dun. Dismay'd not this
Our captains Macbeth and Banquo?

Ser. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were

As cannons overcharged with double cracks; so they
Doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorize another Golgotha,
I cannot tell—
But I am faint, my gashes cry for help.

Dun. So well thy words become thee as thy wounds:
They smack of honour both. Go get him surgeons.

[*Exit Sergeant, attended.*

Who comes here?

Enter Ross.

Mal. The worthy thane of Ross.

Len. What a haste looks through his eyes! So should he look
That seems to speak things strange.

Ross. God save the King!

Dun. Whence cam'st thou, worthy thane?

Ross. From Fife, great king;
Where the Norweyan banners flout the sky
And fan our people cold. Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor
The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm,
Curbing his lavish spirit: and, to conclude,
The victory fell on us.

Dun. Great happiness!

Ross. That now
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men

Till he disbursed at Saint Colme's inch
Ten thousand dollars to our general use.

Dun. No more that thane of Cawdor shall deceive
Our bosom interest: go pronounce his present death,
And with his former title greet Macbeth.

Ross. I'll see it done.

Dun. What he hath lost noble Macbeth hath won.

[*Exeunt.*

SCENE III. *A heath near Forres.*

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister?

Sec. Witch. Killing swine.

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd:—"Give me,"
quoth I;
"Aroint thee, witch!" the rump-fed ronyon cries,
Her husband's to Aleppo gone, master o' the Tiger;
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

Sec. Witch. I'll give thee a wind.

First Witch. Thou'rt kind.

Third Witch. And I another.

First Witch. I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I will drain him dry as hay;
Sleep shall neither night nor day
Hang upon his pent-house lid;

1st. Witch. "Her husband's to Aleppo gone, master o' the Tiger;
But in a sieve I'll thither sail,
And like a rat without a tail,
I'll do, I'll do, and I'll do."

Act I. Scene III.

He shall live a man forbid: cursed
Weary se'nnights nine times nine weeks
Shall he dwindle, peak and pine; grow thin
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

Sec. Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come. [*Drum within.*

Third Witch. A drum, a drum! 30
Macbeth doth come.

All. The weird sisters, hand in hand,
Posters of the sea and land, fast travelers
Thus do go about, about:
Thrice to thine and thrice to mine,
And thrice again, to make up nine.
Peace! the charm's wound up.

Enter MACBETH *and* BANQUO.

Macb. So foul and fair a day I have not seen.

Ban. How far is 't call'd to Forres? What are these
So wither'd and so wild in their attire, 40
That look not like the inhabitants o' the earth,
And yet are on 't? Live you? or are you aught
That man may question? You seem to understand me
By each at once her choppy finger laying
Upon her skinny lips; you should be women,
And yet your beards forbid me to interpret
That you are so.

Macb. Speak, if you can; what are you?

First Witch. All hail, Macbeth! hail to thee, thane of Glamis!

Sec. Witch. All hail, Macbeth! hail to thee, thane of Cawdor!

Third Witch. All hail, Macbeth, that shalt be king hereafter!

Ban. Good sir, why do you start; and seem to fear
Things that do sound so fair? I' the name of truth,
[*To the Witches.*]
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

First Witch. Hail!

Sec. Witch. Hail!

Third Witch. Hail!

First Witch. Lesser than Macbeth, and greater.

Sec. Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

First Witch. Banquo and Macbeth, all hail!

Macb. Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence? or why

Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.
[*Witches vanish.*

Ban. The earth hath bubbles, as the water has,
And these are of them. Whither are they vanish'd? 80

Macb. Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Ban. Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

Macb. Your children shall be kings.

Ban. You shall be king.

Macb. And thane of Cawdor too; went it not so?

Ban. To the selfsame tune and words. Who's here?

Enter ROSS *and* ANGUS.

Ross. The King hath happily received, Macbeth,
The news of thy success; and when he reads 90
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his: silenced with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as hail
Came post with post; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

Ang. We are sent 100
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.

Ross. And, for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:
In which addition, hail, most worthy thane!
For it is thine.

Ban. [*Aside.*] What, can the devil speak true?

Macb. The thane of Cawdor lives: why do you dress me
In borrow'd robes?

Ang. Who was the thane, lives yet;
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd and proved,
Have overthrown him.

Macb. [*Aside.*] Glamis, and thane of Cawdor!
The greatest is behind. [*To Ross and Angus.*]
Thanks for your pains.
[*To Ban.*] Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promised no less to them?

Ban. That trusted home
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.
Cousins, a word, I pray you.

Macb. [*Aside.*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.

[*Aside.*] This supernatural soliciting
Cannot be ill, cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth?—I am thane of Cawdor.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

Ban. Look, how our partner 's rapt.

Macb. [*Aside.*] If chance will have me king, why, chance may crown me,
Without my stir.

Ban. New honours come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.

Macb. [*Aside.*] Come what come may,
Time and the hour runs through the roughest day.

Ban. Worthy Macbeth, we stay upon your leisure.

Macb. Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them. Let us toward the king.
Think upon what hath chanced, and, at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

Ban. Very gladly.

Macb. Till then, enough. Come friends. [*Exeunt.*

SCENE IV. *Forres. The palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants.

Dun. Is execution done on Cawdor? Are not
Those in commission yet return'd?
Mal. My liege,
They are not yet come back. But I have spoke
With one that saw him die: who did report
That very frankly he confess'd his treasons,
Implored your highness' pardon and set forth
A deep repentance: nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the dearest thing he owed,
As 'twere a careless trifle.
Dun. There's no art
To find the mind's construction in the face
He was a gentleman on whom I built
An absolute trust.

Enter MACBETH, BANQUO, ROSS, *and* ANGUS.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me: thou art so far before
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! only I have left to say,
More is thy due than more than all can pay.
Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties; and our duties

Are to your throne and state children and servants,
Which do but what they should, by doing every thing
Safe toward your love and honour.
Dun. Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so, let me infold thee
And hold thee to my heart.
Ban. There if I grow,
The harvest is your own.
Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.
Macb. The rest is labour, which is not used for you.
I'll be myself the harbinger and make joyful
The hearing of my wife with your approach;
So humbly take my leave.
Dun. My worthy Cawdor!
Macb. [*Aside.*] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires:

The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see. [*Exit*

Dun. True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman. [*Flourish. Exeunt.*

SCENE V. *Inverness.* MACBETH'S *castle.*

Enter LADY MACBETH, *reading a letter.*

Lady M. They met me in the day of success: and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me "Thane of Cawdor;" by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with "Hail, king that shalt be!" This have I thought good to deliver thee, my dearest partner of greatness, that thou mightest not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great,
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou 'ldst have, great Glamis,
That which cries "Thus thou must do, if thou have it;"
And that which rather thou dost fear to do
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear;

And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

Enter a Messenger.

What is your tidings?

Mess. The king comes here to-night.

Lady M. Thou 'rt mad to say it:
Is not thy master with him? who, were 't so,
Would have inform'd for preparation.

Mess. So please you, it is true: our thane is coming:
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady M. Give him tending;
He brings great news. [*Exit Messenger.*

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,

That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry "Hold, hold!"

Enter MACBETH.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macb. My dearest love,
Duncan comes here to-night.

Lady M. And when goes hence?

Macb. To-morrow, as he purposes.

Lady M. O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under 't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macb. We will speak further.

Lady M. Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me.

[*Exeunt.*

SCENE VI. *Before* MACBETH'S *castle.*

Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, *and* Attendants.

Dun. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

Ban. This guest of summer,
The temple-haunting martlet, does approve,
By his loved mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle:
Where they most breed and haunt, I have observed,
The air is delicate.

Enter LADY MACBETH.

Dun. See, see, our honour'd hostess! 10
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble.

Lady M. All our service
In every point twice done and then done double
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

Dun. Where's the thane of Cawdor? 20
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well;
And his great love, sharp as his spur, hath holp him

To his home before us. Fair and noble hostess,
We are your guest to-night.
Lady M. Your servants ever
Have theirs, themselves and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.
Dun. Give me your hand
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess. [*Exeunt.*

SCENE VII. *Corridor in* MACBETH'S *castle.*

Hautboys and torches. Enter a Sewer, *and divers* Servants, *with dishes and service, and pass over the stage. Then enter* MACBETH.

Macb. If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We 'ld jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been

So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued against
The deep damnation of his taking off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other—

Enter LADY MACBETH.

How now? what news?

Lady M. He has almost supp'd: why have you left the chamber?

Macb. Hath he ask'd for me?

Lady M. Know you not he has?

Macb. We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,

Letting "I dare not" wait upon "I would,"
Like the poor cat i' the adage?

Macb. Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

Lady M. What beast was 't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

Macb. If we should fail?

Lady M. We fail.
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep—
Whereto the rather shall his day's hard journey
Soundly invite him—his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon

His spongy officers, who shall bear the guilt
Of our great quell?
Macb. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done 't?
Lady M. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?
Macb. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.
[*Exeunt.*

ACT II

SCENE I. *Court of* MACBETH'S *castle.*

Enter BANQUO, *and* FLEANCE *bearing a torch before him.*

Ban. How goes the night, boy?
Fle. The moon is down; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take 't, 'tis later, sir.
Ban. Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep; merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!

Enter MACBETH *and a* Servant *with a torch.*

Give me my sword.
Who's there?

Macb. A friend.

Ban. What, sir, not yet at rest? The king 's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content,

Macb. Being unprepared,
Our will became the servant to defect;
Which else should free have wrought.

Ban. All's well.
I dreamt last night of the three weird sisters;
To you they have show'd some truth.

Macb. I think not of them:
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Ban. At your kind'st leisure.

Macb. If you shall cleave to my consent, when 'tis,
It shall make honour for you.

Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsell'd.

Macb. Good repose the while!

Ban. Thanks, sir: the like to you!

[*Exeunt Banquo and Fleance.*

Macb. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

[*Exit Servant.*

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing;
It is the bloody business which informs
Thus to mine eyes. Now o'er the one hair-world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; now witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl 's his watch, towards his design
Moves like a ghost. Thou sure and firm, set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cool breath gives.
[*A bell rings.*
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell. [*Exit.*

SCENE II.

Enter LADY MACBETH.

Lady M. That which hath made them drunk hath made me bold;
What hath quench'd them hath given me fire. Hark! Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night. He is about it:
The doors are open; and the surfeited grooms
Do mock their charge with snores: I have drugg'd their possets,
That death and nature do contend about them,
Whether they live or die.

Macb. [*Within.*] Who's there? what, ho!

Lady M. Alack, I am afraid they have awaked,
And 'tis not done. The attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.

Enter MACBETH.

My husband!

Macb. I have done the deed. Didst thou not hear a noise?

Lady M. I heard the owl scream and the crickets cry.
Did not you speak?

Macb. When?

Lady M. Now.

Macb. As I descended?

Lady M. Ay.

Macb. Hark!
Who lies i' the second chamber?

Lady M. Donalbain.

Macb. This is a sorry sight. [*Looking on his hands.*

Lady M. A foolish thought, to say a sorry sight.

Macb. There's one did laugh in 's sleep, and one cried "Murder!"

That they did wake each other: I stood and heard them:
But they did say their prayers, and address'd them
Again to sleep.

Lady M. There are two lodged together.

Macb. One cried "God bless us!" and "Amen" the other,

As they had seen me with these hangman's hands,
Listening their fear.—I could not say "Amen,"
When they did say "God bless us!"

Lady M. Consider it not so deeply.

Macb. But wherefore could not I pronounce "Amen"?
I had most need of blessing, and "Amen"
Stuck in my throat.

Lady M. These deeds must not be thought
After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry "Sleep no more!
Macbeth does murder sleep,"—the innocent sleep,
Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady M. What do you mean?

Macb. Still it cried "Sleep no more!" to all the house:
"Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more."

Lady M. Who was it that thus cried? Why, worthy thane,

You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.

Macb. I'll go no more:
I am afraid to think what I have done;
Look on 't again I dare not.

Lady M. Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal;
For it must seem their guilt. [*Exit. Knocking within.*

Macb. Whence is that knocking?
How is 't with me, when every noise appals me?
What hands are here? ha! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH.

Lady M. My hands are of your colour; but I shame
To wear a heart so white. [*Knocking within.*] I hear a knocking
At the south entry; retire we to our chamber:
A little water clears us of this deed:
How easy is it, then! Your constancy
Hath left you unattended. [*Knocking within.*] Hark! more knocking.

Lady Macbeth. "Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood."

Macbeth. "I'll go no more.
I am afraid to think what I have done;
Look on't again I dare not."

Act II. Scene II.

Get on your nightgown, lest occasion call us,
And show us to be watchers. Be not lost
So poorly in your thoughts.

Macb. To know my deed, 'twere best not know myself. [*Knocking within.*

Wake Duncan with thy knocking! I would thou couldst! [*Exeunt.*

SCENE III.

Knocking continued. Enter a Porter.

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking.*] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hang'd himself on the expectation of plenty: come in time; have napkins enow about you; here you'll sweat for 't. [*Knocking.*] Knock, knock! Who's there, in the other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O, come in, equivocator. [*Knocking.*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose: come in, tailor; here you may roast your goose. [*Knocking.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire. [*Knocking.*] Anon, anon. I pray you, remember the porter. [*Opens the gate.*

Enter MACDUFF *and* LENNOX.

Macd. Was it so late, friend, ere you went to bed,
That you do lie so late?

Port. 'Faith, sir, we were carousing till the second cock.

Macd. Is thy master stirring?

Enter MACBETH.

Our knocking has awaked him; here he comes.

Len. Good morrow, noble sir.

Macb. Good morrow, both.

Macd. Is the king stirring, worthy thane?

Macb. Not yet.

Macd. He did command me to call timely on him:
I have almost slipp'd the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you;
But yet 'tis one.

Macb. The labour we delight in physics pain.
This is the door.

Macd. I'll make so bold to call,
For 'tis my limited service. [*Exit.*

Len. Goes the king hence to-day?

Macb. He does: he did appoint so.

Len. The night has been unruly: where we lay
Our chimneys were blown down; and, as they say
Lamentings heard i' the air; strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatch'd to the woeful time: the obscure bird
Clamour'd the livelong night: some say, the earth
Was feverous and did shake.

Macb. 'Twas a rough night.

Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macd. O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee!

Macb.
Len. } What's the matter?

Macd. Confusion now hath made his masterpiece
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building!

Macb. What is 't you say? the life?

Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your sight
With a new Gorgon: do not bid me speak;
See, and then speak yourselves. [*Exeunt Macbeth and Lennox.*
Awake, awake!
Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell. [*Bell rings.*

Enter LADY MACBETH.

Lady M. What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!

Macd. O gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.

Enter BANQUO.

O Banquo, Banquo,
Our royal master's murder'd!
Lady M. Woe, alas!
What, in our house?
Ban. Too cruel any where.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

Re-enter MACBETH *and* LENNOX, *with* ROSS.

Macb. Had I but died an hour before this chance,
I had lived a blessed time; for, from this instant
There's nothing serious in mortality:
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Don. What is amiss?
Macb. You are, and do not know 't
The spring, the head, the fountain of your blood
Is stopp'd; the very source of it is stopp'd.
Macd. Your royal father's murder'd,
Mal. O, by whom?
Len. Those of his chamber, as it seem'd, had done 't:
Their hands and faces were all badged with blood;
So were their daggers, which unwiped we found
Upon their pillows:

They stared, and were distracted; no man's life
Was to be trusted with them.

Macb. O, yet I do repent me of my fury,
That I did kill them.

Macd. Wherefore did you so?

Macb. Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outrun the pauser, reason. Here lay Duncan,
His silver skin laced with his golden blood;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?

Lady M. Help me hence, ho!

Macd. Look to the lady.

Mal. [*Aside to Don.*] Why do we hold our tongues,
That most may claim this argument for ours?

Don. [*Aside to Mal.*] What should be spoken here, where our fate,
Hid in an auger-hole, may rush and seize us?
Let's away.
Our tears are not yet brew'd.

Mal. [*Aside to Don.*] Nor our strong sorrow
Upon the foot of motion.

Ban. Look to the lady:

[*Lady Macbeth is carried out.*

And when we have our naked frailties hid,
That suffer in exposure, let us meet,

And question this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand; and thence
Against the undivulged pretence I fight
Of treasonous malice.

Macd. And so do I.

All. So all.

Macb. Let's briefly put on manly readiness,
And meet i' the hall together.

All. Well contented.

[*Exeunt all but Malcolm and Donalbain.*

Mal. What will you do? Let's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

Don. To Ireland, I; our separated fortune
Shall keep us both the safer: where we are,
There's daggers in men's smiles: the near in blood,
The nearer bloody.

Mal. This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft
Which steals itself when there's no mercy left.

[*Exeunt.*

SCENE IV. *Outside* MACBETH'S *castle.*

Enter ROSS *and an* old MAN.

Old M. Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage: by the clock 'tis day,
And yet dark night strangles the travelling lamp:
Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?
Old M. 'Tis unnatural,
Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.
Ross. And Duncan's horses—a thing most strange and certain—
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.
Old M. 'Tis said they eat each other.
Ross. They did so, to the amazement of mine eyes,
That look'd upon 't. Here comes the good Macduff.

Enter MACDUFF.

How goes the world, sir, now?
Macd. Why, see you not?
Ross. Is 't known who did this more than bloody deed?
Macd. Those that Macbeth hath slain.
Ross. Alas, the day!
What good could they pretend?
Macd. They were suborn'd:
Malcolm and Donalbain, the King's two sons,
Are stol'n away and fled; which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still!
Thriftless ambition, that wilt ravin up
Thine own life's means! Then 'tis most like
The sovereignty will fall upon Macbeth.
Macd. He is already named, and gone to Scone
To be invested.
Ross. Where is Duncan's body?
Macd. Carried to Colmekill,
The sacred storehouse of his predecessors,
And guardian of their bones.
Ross. Will you to Scone?
Macd. No, cousin, I'll to Fife.
Ross. Well, I will thither.
Macd. Well, may you see things well done there: adieu!
Lest our old robes sit easier than our new!
Ross. Farewell, father.
Old M. God's benison go with you; and with those
That would make good of bad, and friends of foes!

[*Exeunt.*

ACT III

SCENE I. *Forres. The palace.*

Enter BANQUO.

Ban. Thou hast it now: king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou play'dst most foully for 't: yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the verities on thee made good,

May they not be my oracles as well,
And set me up in hope? But hush! no more

Sennet sounded. Enter MACBETH, *as king*, LADY MACBETH, *as queen*, LENNOX, ROSS, Lords, Ladies, *and* Attendants.

Macb. Here's our chief guest.
Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.
Macb. To-night we hold a solemn supper, sir,
And I'll request your presence.
Ban. Let your highness
Command upon me; to the which my duties
Are with a most indissoluble tie
For ever knit.
Macb. Ride you this afternoon?
Ban. Ay, my good lord.
Macb. We should have else desired your good advice,
Which still hath been both grave and prosperous,
In this day's council; but we'll take to-morrow.
Is 't far you ride?
Ban. As far, my lord, as will fill up the time
'Twixt this and supper; go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.
Macb. Fail not our feast.
Ban. My lord, I will not.
Macb. We hear our bloody cousins are bestow'd
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention: but of that to-morrow,
When therewithal we shall have cause of state

Craving us jointly. Hie you to horse: adieu,
Till you return at night. Goes Fleance with you?
Ban. Ay, my good lord: our time does call upon 's.
Macb. I wish your horses swift and sure of foot;
And so I do commend you to their backs.
Farewell. [*Exit Banquo.*
Let every man be master of his time
Till seven at night. To make society
The sweeter welcome, we will keep ourself
Till supper-time alone: while then, God be with you!
[*Exeunt all but Macbeth, and an Attendant.*
Sirrah, a word with you: attend those men
Our pleasure?
Atten. They are, my lord, without the palace gate.
Macb. Bring them before us. [*Exit Attendant.*
To be thus is nothing;
But to be safely thus.—Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd: 'tis much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and, under him,
My Genius is rebuked; as, it is said,
Mark Antony's was by Cæsar. He chid the sisters
When first they put the name of king upon me,
And bade them speak to him: then prophet-like
They hail'd him father to a line of kings:
Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If 't be so,

For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come fate into the list,
And champion me to the utterance! Who's there?

Re-enter Attendant, *with two* Murderers.

Now go to the door, and stay there till we call.
[*Exit Attendant.*
Was it not yesterday we spoke together?
First Mur. It was, so please your highness.
Macb. Well then, now
Have you consider'd of my speeches? Know
That it was he in the times past which held you
So under fortune, which you thought had been
Our innocent self: this I made good to you
In our last conference, pass'd in probation with you,
How you were borne in hand, how cross'd, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say "Thus did Banquo."
First Mur. You made it known to us.
Macb. I did so, and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature
That you can let this go? Are you so gospell'd
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave
And beggar'd yours for ever?

First Mur. We are men, my liege,
Macb. Ay, in the catalogue ye go for men;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs and demi-wolves, are clept
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed; whereby he does receive
Particular addition, from the bill
That writes them all alike: and so of men.
Now, if you have a station in the file,
Not i' the worst rank of manhood, say 't;
And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.
Sec. Mur. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what
I do to spite the world.
First Mur. And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on 't.
Macb. Both of you
Know Banquo was your enemy
Both Mur. True, my lord.
Macb. So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life: and though I could

With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down; and thence it is,
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Sec. Mur. We shall, my lord,
Perform what you command us.

First Mur. Though our lives—

Macb. Your spirits shine through you. Within this hour at most,
I will advise you where to plant yourselves;
Acquaint you with the perfect spy o' the time,
The moment on 't; for 't must be done to-night,
And something from the palace; always thought
That I require a clearness: and with him—
To leave no rubs nor botches in the work—
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart:
I'll come to you anon.

Both Mur. We are resolved, my lord.

Macb. I'll call upon you straight: abide within.
[*Exeunt Murderers.*

It is concluded. Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

SCENE II. *The palace.*

Enter LADY MACBETH *and a* Servant.

Lady M. Is Banquo gone from court?

Serv. Ay, madam, but returns again to-night.

Lady M. Say to the king I would attend his leisure
For a few words.

Serv. Madam, I will. [*Exit.*

Lady M. Nought's had, all's spent,
Where our desire is got without content:
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter MACBETH.

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard: what's done is done

Macb. We have scotch'd the snake; not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,

Malice domestic, foreign levy, nothing,
Can touch him further.
Lady M. Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.
Macb. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.
Lady M. You must leave this.
Macb. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.
Lady M. But in them nature's copy 's not eterne.
Macb. There's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.
Lady M. What's to be done?
Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day;
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens; and the crow
Makes wing to the rooky wood:
Good things of day begin to droop and drowse;
Whiles night's black agents to their preys do rouse.

Thou marvell'st at my words: but hold thee still:
Things bad begun make strong themselves by ill.
So, prithee, go with me. [*Exeunt.*

SCENE III. *A park near the palace.*

Enter three Murderers.

First Mur. But who did bid thee join with us?
Third Mur. Macbeth.
Sec. Mur. He needs not our mistrust, since he delivers
Our offices and what we have to do
To the direction just.
First Mur. Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the timely inn; and near approaches
The subject of our watch.
Third Mur. Hark! I hear horses.
Ban [*Within.*] Give us a light there, ho!
Sec. Mur. Then 'tis he: the rest
That are within the note of expectation
Already are i' the court.
First Mur. His horses go about.
Third Mur. Almost a mile: but he does usually,
So all men do, from hence to the palace gate
Make it their walk.
Sec. Mur. A light, a light!

Enter BANQUO, *and* FLEANCE *with a torch.*

Third Mur. 'Tis he.
First Mur. Stand to 't.
Ban. It will be rain to-night.
First Mur. Let it come down.
[*They set upon Banquo.*

Ban. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge. O slave! [*Dies. Fleance escapes.*

Third Mur. Who did strike out the light?

First Mur. Was 't not the way?

Third Mur. There's but one down; the son is fled.

Sec. Mur. We have lost
Best half of our affair.

First Mur. Well, let's away, and say how much is done.

[*Exeunt.*

SCENE IV. *The same. Hall in the palace.*

A banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords *and* Attendants.

Macb. You know your own degrees; sit down: at first
And last the hearty welcome.

Lords. Thanks to your majesty.

Macb. Ourself will mingle with society,
And play the humble host.
Our hostess keeps her state, but in best time
We will require her welcome.

Lady M. Pronounce it for me, sir, to all our friends;
For my heart speaks they are welcome.

First Murderer *appears at the door.*

Macb. See, they encounter thee with their hearts' thanks.
Both sides are even: here I'll sit i' the midst:
Be large in mirth; anon we'll drink a measure
The table round. [*Approaching the door.*] There's blood upon thy face.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without than he within.
Is he despatch'd?

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats: yet he's good
That did the like for Fleance: if thou didst it,
Thou art the nonpareil.

Mur. Most royal sir,
Fleance is 'scaped.

Macb. Then comes my fit again: I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air:
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears. But Banquo 's safe?

Mur. Ay, my good lord: safe in a ditch he bides,
With twenty trenched gashes on his head,
The least a death to nature.

Macb. Thanks for that:
There the grown serpent lies; the worm that's fled
Hath nature that in time will venom breed,
No teeth for the present. Get thee gone: to-morrow
We'll hear ourselves again. [*Exit Murderers.*

Lady M. My royal lord,
You do not give the cheer: the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome: to feed were best at home;
From thence the sauce to meat is ceremony;
Meeting were bare without it.

Macb. Sweet remembrancer!
Now, good digestion wait on appetite,
And health on both!

Len. May 't please your highness sit?

[*The Ghost of Banquo enters, and sits in Macbeth's place.*

Lennox. "Here is a place reserved, Sir,"
Macbeth. "Where?"
Lennox. "Here, my good lord. What is't that

Macb. Here had we now our country's honour roof'd,
Were the graced person of our Banquo present,
Who may I rather challenge for unkindness
Than pity for mischance,—
Ross. His absence, sir,
Lays blame upon his promise. Please 't your highness
To grace us with your royal company?
Macb. The table's full.
Len. Here is a place reserved, sir.
Macb. Where?
Len. Here, my good lord. What is 't that moves your highness?
Macb. Which of you have done this?
Lords. What, my good lord?
Macb. Thou canst not say I did it: never shake
Thy gory locks at me.
Ross. Gentlemen, rise: his highness is not well.
Lady M. Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not. [*Aside to Macbeth.*] Are you a man?
Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.
Lady M. [*Aside to Macbeth.*] O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become

A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Ghost vanishes.*

Lady M. [*Aside to Macbeth*] What, quite unmann'd in folly?

Macb. If I stand here I saw him.

Lady M. [*Aside to Macbeth.*] Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden time,
Ere human statute purged the gentle weal:
Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,
That, when the brains were out, the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools: this is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do lack you.

Macb. I do forget.
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down. Give me some wine; fill full.

I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss;
Would he were here! to all and him we thirst,
And all to all.
Lords. Our duties, and the pledge.

Re-enter Ghost.

Macb. Avaunt! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!
Lady M. Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.
Macb. What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence! [*Ghost vanishes.*
Why, so: being gone,
I am a man again. Pray you, sit still.
Lady M. You have displaced the mirth, broke the good meeting,
With most admired disorder.
Macb. Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,

When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross. What sights, my lord?

Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him. At once, good night:
Stand not upon the order of your going,
But go at once.

Len. Good night; and better health
Attend his majesty!

Lady M. A kind good night to all!

[*Exeunt all but Macbeth and Lady Macbeth*].

Macb. It will have blood; they say, blood will have blood:
Stones have been known to move and trees to speak;
Augurs and understood relations have
By magot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night?

Lady M. Almost at odds with morning, which is which.

Macb. How say'st thou, that Macduff denies his person
At our great bidding?

Lady M. Did you send to him, sir?

Macb. I hear it by the way; but I will send:
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes I will, to the weird sisters:
More shall they speak; for now I am bent to know,
By the worse means, the worst. For mine own good,
All causes shall give way: I am in blood

Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head, that will to hand;
Which must be acted ere they may be scann'd.
Lady M. You lack the season of all natures, sleep.
Macb. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use:
We are yet but young in deed. [*Exeunt.*

SCENE V. *A heath.*

Thunder. Enter the three Witches, *meeting* HECATE.

First Witch. Why, how now, Hecate! you look angerly.
Hec. Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful and wrathful, who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron
Meet me i' the morning: thither he
Will come to know his destiny:
Your vessels and your spells provide,
Your charms and every thing beside.

I am for the air; this night I'll spend
Unto a dismal and a fatal end:
Great business must be wrought ere noon:
Upon the corner of the moon
There hangs a vaporous drop profound;
I'll catch it ere it come to ground:
And that distill'd by magic sleights
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion:
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace and fear:
And you all know, security
Is mortals' chiefest enemy.

[*Music, and a song within:* "Come away, come away," *etc.*

Hark! I am call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me. [*Exit.*

First Witch. Come, let's make haste; she'll soon be back again. [*Exeunt.*

SCENE VI. *Forres. The palace.*

Enter LENNOX *and another* Lord.

Len. My former speeches have but hit your thoughts,
Which can interpret further: only, I say,
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth: marry, he was dead:
And the right-valiant Banquo walk'd too late;
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled: men must not walk too late.
Who cannot want the thought how monstrous
It was for Malcolm and for Donalbain

To kill their gracious father? damned fact! 10
How it did grieve Macbeth! did he not straight
In pious rage the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 't would have anger'd any heart alive
To hear the men deny 't. So that, I say,
He has borne all things well: and I do think
That had he Duncan's sons under his key—
As, an 't please heaven, he shall not—they should find
What 'twere to kill a father; so should Fleance. 20
But, peace! for from broad words and 'cause he fail'd
His presence at the tyrant's feast, I hear
Macduff lives in disgrace: sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect: thither Macduff
Is gone to pray the holy king, upon his aid 30
To wake Northumberland and warlike Siward:
That, by the help of these—with Him above
To ratify the work—we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do faithful homage and receive free honours:
All which we pine for now: and this report
Hath so exasperate the king that he
Prepares for some attempt of war.

Len. Sent he to Macduff?

Lord. He did: and with an absolute "Sir, not I,"
The cloudy messenger turns me his back,
And hums, as who should say, "You'll rue the time
That clogs me with this answer."

Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed!

Lord. I'll send my prayers with him. [*Exeunt.*

ACT IV

SCENE I. *A cavern. In the middle, a boiling cauldron.*

Thunder. Enter the three Witches

First Witch. Thrice the brinded cat hath mew'd

Sec. Witch. Thrice, and once the hedge-pig whined.

Third Witch. Harpier cries, 'Tis time, 'tis time.'

First Witch. Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.

All. Double, double toil and trouble;
Fire burn, and cauldron bubble.

Sec. Witch. Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,

Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and owlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

All. Double, double toil and trouble;
Fire burn and cauldron bubble.

Third Witch. Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe;
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

All. Double, double toil and trouble;
Fire burn and cauldron bubble.

Sec. Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE *to the other three Witches.*

Hec. O, well done! I commend your pains;
And every one shall share i' the gains;
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song:* "Black spirits," *etc.* *Hecate retires.*

Sec. Witch. By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!

Enter MACBETH.

Macb. How now, you secret, black, and midnight hags!
What is 't you do?
All. A deed without a name.
Macb. I conjure you, by that which you profess,
Howe'er you come to know it, answer me:
Though you untie the winds and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodged and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germins tumble all together,
Even till destruction sicken; answer me
To what I ask you.
First Witch. Speak.
Sec. Witch. Demand.
Third Witch. We'll answer.
First Witch. Say, if thou 'dst rather hear it from our mouths,
Or from our masters'?
Macb. Call 'em; let me see 'em.
First Witch. Pour in sow's blood, that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet throw
Into the flame.

All. Come, high or low;
Thyself and office deftly show!

Thunder. *First* Apparition: *an armed Head.*

Macb. Tell me, thou unknown power,—
First Witch. He knows thy thought:
Hear his speech, but say thou nought.
First App. Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. Dismiss me. Enough.
[*Descends.*
Macb. Whate'er thou art, for thy good caution, thanks;
Thou hast harp'd my fear aright: but one word more,—
First Witch. He will not be commanded: here's another,
More potent than the first.

Thunder. Second Apparition: *a bloody Child.*

Sec. App. Macbeth! Macbeth! Macbeth!
Macb. Had I three ears, I 'ld hear thee.
Sec. App. Be bloody, bold, and resolute; laugh to scorn
The power of man; for none of woman born
Shall harm Macbeth. [*Descends.*
Macb. Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

Thunder. *Third* Apparition: *a Child crowned, with a tree in his hand.*

What is this
That rises like the issue of a king,

And wears upon his baby-brow the round
And top of sovereignty?

All. Listen, but speak not to 't.

Third App. Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*

Macb. That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, if your art
Can tell so much: shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macb. I will be satisfied: deny me this
And an eternal curse fall on you! Let me know.
Why sinks that cauldron? and what noise is this?
[*Hautboys.*

First Witch. Show!

Sec. Witch. Show!

Third Witch. Show!

All. Show his eyes, and grieve his heart;
Come like shadows, so depart!

A show of Eight Kings, *the last with a glass in his hand; Banquo's Ghost following.*

Macb. Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eye-balls. And thy hair,

Macbeth. "Filthy hags! why do you show me this?
Horrible sight!—Ay, now I see 'tis true;
For the blood-boltered Banquo smiles upon me,
And points at them for his."

Act IV. Scene I.

Thou other gold-bound brow, is like the first.
A third is like the former. Filthy hags!
Why do you show me this? A fourth! Start, eyes!
What, will the line stretch out to the crack of doom?
Another yet! A seventh! I'll see no more:
And yet the eighth appears, who bears a glass
Which shows me many more; and some I see
That two-fold balls and treble sceptres carry:
Horrible sight! Now, I see, 'tis true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his. [*Apparitions vanish.*] What, is this so?

First Witch. Ay, sir, all this is so; but why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprites,
And show the best of our delights:
I'll charm the air to give a sound,
While you perform your antic round:
That this great king may kindly say,
Our duties did his welcome pay.

[*Music. The Witches dance, and then vanish, with Hecate.*

Macb. Where are they? Gone? Let this pernicious hour
Stand aye accursed in the calendar!
Come in, without there!

Enter LENNOX.

Len. What's your grace's will?
Macb. Saw you the weird sisters?
Len. No, my lord.
Macb. Came they not by you?
Len. No, indeed, my lord.

Macb. Infected be the air whereon they ride;
And damn'd all those that trust them! I did hear
The galloping of horse: who was 't came by?
Len. 'Tis two or three, my lord, that bring you word
Macduff is fled to England.
Macb. Fled to England!
Len. Ay, my good lord.
Macb. Time, thou anticipatest my dread exploits:
The flighty purpose never is o'ertook
Unless the deed go with it: from this moment
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I'll do before this purpose cool.
But no more sights!—Where are these gentlemen?
Come, bring me where they are. [*Exeunt.*

SCENE II. *Fife.* MACDUFF'S *castle.*

Enter LADY MACDUFF, *her* SON *and* ROSS.

L. Macd. What had he done, to make him fly the land?
Ross. You must have patience, madam,
L. Macd. He had none;
His flight was madness: when our actions do not,
Our fears do make us traitors.
Ross. You know not
Whether it was his wisdom or his fear.
L. Macd. Wisdom! to leave his wife, to leave his babes,

His mansion and his titles, in a place
From whence himself does fly? He loves us not;
He wants the natural touch: for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.
Ross. My dearest coz,
I pray you, school yourself: but for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further;
But cruel are the times, when we are traitors
And do not know ourselves; when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. I take my leave of you:
Shall not be long but I'll be here again:
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you!
L. Macd. Father'd he is, and yet he's fatherless.
Ross. I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort:
I take my leave at once. [*Exit.*
L. Macd. Sirrah, your father's dead:
And what will you do now? How will you live?
Son. As birds do, mother.
L. Macd. What, with worms and flies?
Son. With what I get, I mean; and so do they.
L. Macd. Poor bird! thou 'ldst never fear the net nor lime,
The pitfall nor the gin.

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

L. Macd. Yes, he is dead: how wilt thou do for a father?

Son. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market.

Son. Then you'll buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit; and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

L. Macd. Ay, that he was.

Son. What is a traitor?

L. Macd. Why, one that swears and lies.

Son. And be all traitors that do so?

L. Macd. Every one that does so is a traitor, and must be hang'd.

Son. And must they all be hang'd that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, the honest men.

Son. Then the liars and swearers are fools; for there are liars and swearers enow to beat the honest men and hang up them.

L. Macd. Now, God help thee, poor monkey!
But how wilt thou do for a father?

Son. If he were dead, you 'ld weep for him: if you would not, it were a good sign that I should quickly have a new father.

L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks, I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [*Exit.*

L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable; to do good sometime
Accounted dangerous folly: why then, alas!
Do I put up that womanly defence,
To say I have done no harm?

Enter Murderers.

What are these faces?

First Mur. Where is your husband?

L. Macd. I hope, in no place so unsanctified
Where such as thou mayst find him.

First Mur. He 's a traitor.

Son. Thou liest, thou shag-hair'd villain!

First Mur. What, you egg!
[*Stabbing him.*

Young fry of treachery!

Son. He has kill'd me, mother:
Run away, I pray you! [*Dies.*

[*Exit Lady Macduff, crying* "Murder!" *Exeunt Murderers following her.*

SCENE III. *England. Before the* KING'S *palace.*

Enter MALCOLM *and* MACDUFF.

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.
Macd. Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fall'n birthdom: each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.
Mal. What I believe, I'll wail,
What know believe, and what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest: you have loved him well.
He hath not touch'd you yet. I am young; but something
You may deserve of him through me, and wisdom
To offer up a weak poor innocent lamb
To appease an angry god.
Macd. I am not treacherous.
Mal. But Macbeth is.
A good and virtuous nature may recoil
In an imperial charge. But I shall crave your pardon;
That which you are my thoughts cannot transpose:
Angels are bright still, though the brightest fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.
Macd. I have lost my hopes.

Mal. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,
Let not my jealousies be your dishonours,
But mine own safeties. You may be rightly just,
Whatever I shall think.

Macd. Bleed, bleed, poor country!
Great tyranny! lay thou thy basis sure,
For goodness dare not check thee: wear thou thy wrongs;
The title is affeer'd! Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that's in the tyrant's grasp,
And the rich East to boot.

Mal. Be not offended:
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds; and each new day a gash
Is added to her wounds: I think withal
There would be hands uplifted in my right;
And here from gracious England have I offer
Of goodly thousands: but, for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.

Macd. What should he be?

Mal. It is myself I mean: in whom I know
All the particulars of vice so grafted

That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.
Macd. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.
Mal. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name: but there's no bottom, none,
In my voluptuousness; better Macbeth
Than such an one to reign.
Macd. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.
Mal. With this there grows
In my most ill-compos'd affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house:
And my more-having would be as a sauce
To make me hunger more; that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.
Macd. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been

The sword of our slain kings: yet do not fear;
Scotland hath foisons to fill up your will,
Of your mere own: all these are portable,
With other graces weigh'd.
Mal. But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.
Macd. O Scotland, Scotland!
Mal. If such an one be fit to govern, speak:
I am as I have spoken.
Macd. Fit to govern!
No, not to live. O nation miserable,
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accurs'd,
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she lived.—Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. O my breast,
Thy hope ends here!
Mal. Macduff, this noble passion,
Child of integrity, hath from my soul

Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life; my first false speaking
Was this upon myself: what I am truly,
Is thine and my poor country's to command:
Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.
Now we'll together; and the chance of goodness
Be like our warranted quarrel! Why are you silent?

Macd. Such welcome and unwelcome things at once
'Tis hard to reconcile.

Enter a Doctor.

Mal. Well; more anon.—Comes the King forth, I pray you?

Doct. Ay, sir; there are a crew of wretched souls
That stay his cure: their malady convinces
The great assay of art; but at his touch—
Such sanctity hath heaven given his hand—
They presently amend.

Mal. I thank you, doctor. [*Exit Doctor.*
Macd. What's the disease he means?
Mal. 'Tis call'd the evil:
A most miraculous work in this good king;
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows: but strangely-visited people,
All swoll'n and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers: and 'tis spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,
And sundry blessings hang about his throne,
That speak him full of grace.

Enter ROSS.

Macd. See, who comes here?
Mal. My countryman; but yet I know him not.
Macd. My ever-gentle cousin, welcome hither.
Mal. I know him now. Good God, betimes remove
The means that makes us strangers!
Ross. Sir, amen.
Macd. Stands Scotland where it did?
Ross. Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air
Are made, not mark'd; where violent sorrow seems
A modern ecstasy: the dead man's knell
Is there scarce ask'd for who; and good men's lives

Expire before the flowers in their caps,
Dying or ere they sicken.
Macd. O, relation
Too nice, and yet too true!
Mal. What 's the newest grief?
Ross. That of an hour's age doth hiss the speaker:
Each minute teems a new one.
Macd. How does my wife?
Ross. Why, well.
Macd. And all my children?
Ross. Well too.
Macd. The tyrant has not batter'd at their peace?
Ross. No; they were well at peace when I did leave 'em.
Macd. Be not a niggard of your speech: how goes 't?
Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot:
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.
Mal. Be 't their comfort
We are coming thither: gracious England hath
Lent us good Siward and ten thousand men;
An older and a better soldier none
That Christendom gives out.
Ross. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,

Where hearing should not latch them.
Macd. What concern they?
The general cause? or is it a fee-grief
Due to some single breast?
Ross. No mind that's honest
But in it shares some woe; though the main part
Pertains to you alone.
Macd. If it be mine,
Keep it not from me, quickly let me have it.
Ross. Let not your ears despise my tongue for ever.
Which shall possess them with the heaviest sound
That ever yet they heard.
Macd. Hum! I guess at it.
Ross. Your castle is surprised; your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.
Mal. Merciful heaven!
What, man! ne'er pull your hat upon your brows;
Give sorrow words: the grief that does not speak
Whispers the o'er-fraught heart and bids it break.
Macd. My children too?
Ross. Wife, children, servants, all
That could be found.
Macd. And I must be from thence!
My wife kill'd too?
Ross. I have said.
Mal. Be comforted:
Let's make us medicines of our great revenge,
To cure this deadly grief.
Macd. He has no children. All my pretty ones?
Did you say all? O hell-kite! All?

What, all my pretty chickens and their dam
At one fell swoop?
Mal. Dispute it like a man.
Macd. I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!
Mal. Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.
Macd. O, I could play the woman with mine eyes
And braggart with my tongue! But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!
Mal. This tune goes manly.
Come, go we to the king; our power is ready;
Our lack is nothing but our leave: Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may:
The night is long that never finds the day [*Exeunt.*

ACT V

SCENE I. *Dunsinane. Ante-room in the castle.*

Enter a Doctor of Physic *and a* Waiting-Gentlewoman.

Doct. I have two nights watch'd with you, but can perceive no truth in your report. When was it she last walk'd?

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doct. A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gent. That, sir, which I will not report after her.

Doct. You may to me: and 'tis most meet you should.

Gent. Neither to you nor any one; having no witness to confirm my speech.

Enter LADY MACBETH, *with a taper.*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her; she has light by her continually; 'tis her command.

Doct. You see, her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look, how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady M. Yet here's a spot.

Doct. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damned spot! out, I say!—One: two: why, then 'tis time to do 't.—Hell is murky!—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him.

Doct. Do you mark that?

Lady M. The thane of Fife had a wife: where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this starting.

Doct. Go to; go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that: heaven knows what she has known.

Lady M. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh . . oh . . oh!

Doct. What a sigh is there! The heart is sorely charged.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well,—

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice: yet I have known those which have walk'd in their sleep, who have died holily in their beds.

Lady M. Wash your hands, put on your nightgown; look not so pale.—I tell you yet again, Banquo's buried; he cannot come out on 's grave.

Doct. Even so?

Lady M. To bed, to bed! there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone.—To bed, to bed, to bed! [*Exit.*

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets:
More needs she the divine than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance,
And still keep eyes upon her. So, good night:
My mind she has mated, and amazed my sight.
I think, but dare not speak.

Gent. Good night, good doctor. [*Exeunt.*

SCENE II. *The country near Dunsinane.*

Drum and colours. Enter MENTEITH, CAITHNESS, ANGUS, LENNOX, *and* Soldiers.

Ment. The English power is near, led on by Malcolm,
His uncle Siward and the good Macduff:
Revenges burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

Ang. Near Birnam wood
Shall we well meet them; that way are they coming.

Caith. Who knows if Donalbain be with his brother?

Len. For certain, sir, he is not: I have a file
Of all the gentry: there is Siward's son,
And many unrough youths that even now
Protest their first of manhood.

Ment. What does the tyrant?

Caith. Great Dunsinane he strongly fortifies:
Some say he's mad; others that lesser hate him
Do call it valiant fury: but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who then shall blame
His pestered senses to recoil and start,
When all that is within him does condemn
Itself for being there?

Caith. Well, march we on,
To give obedience where 'tis truly owed:
Meet we the medicine of the sickly weal,
And with him pour we in our country's purge
Each drop of us.

Len. Or so much as it needs,
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam. [*Exeunt, marching.*

SCENE III. *Dunsinane. A room in the castle.*

Enter MACBETH, Doctor, *and* Attendants.

Macb. Bring me no more reports; let them fly all;
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
"Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee." Then fly, false thanes,
And mingle with the English epicures:
The mind I sway by and the heart I bear
Shall never sag with doubt nor shake with fear.

Enter a Servant.

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

Serv. There is ten thousand—

Macb. Geese, villain?

Serv. Soldiers, sir.

Macb. Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

Serv. The English force, so please you.

Macb. Take thy face hence. [*Exit Servant.*
Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push
Will cheer me ever, or disease me now.
I have lived long enough: my way of life
Is fall'n into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,

I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.
Seyton!

Enter SEYTON.

Sey. What is your gracious pleasure?
Macb. What news more?
Sey. All is confirm'd, my lord, which was reported.
Macb. I'll fight till from my bones my flesh be hack'd.
Give me my armour.
Sey. 'Tis not needed yet.
Macb. I'll put it on.
Send out more horses; skirr the country round;
Hang those that talk of fear. Give me mine armour.
How does your patient, doctor?
Doct. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.
Macb. Cure her of that.
Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?
Doct. Therein the patient
Must minister to himself.
Macb. Throw physic to the dogs; I'll none of it.
Come, put mine armour on; give me my staff.
Seyton, send out. Doctor, the thanes fly from me.
Come, sir, dispatch. If thou couldst, doctor, cast
The water of my land, find her disease,

And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull 't off, I say.—
What rhubarb, senna, or what purgative drug,
Would scour these English hence? Hear'st thou of them?

Doct. Ay, my good lord; your royal preparation
Makes us hear something.

Macb. Bring it after me.
I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane.

Doct. [*Aside.*] Were I from Dunsinane away and clear,
Profit again should hardly draw me here. [*Exeunt.*

SCENE IV. *Country near Birnam wood.*

Drum and colours. Enter MALCOLM, *old* SIWARD *and his* Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, *and* Soldiers, *marching.*

Mal. Cousins, I hope the days are near at hand
That chambers will be safe.

Ment. We doubt it nothing.

Siw. What wood is this before us?

Ment. The wood of Birnam.

Mal. Let every soldier hew him down a bough
And bear 't before him: thereby shall we shadow
The numbers of our host and make discovery
Err in report of us.

Soldiers. It shall be done.

Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.

Mal. 'Tis his main hope:
For where there is advantage to be gain'd,
Both more and less have given him the revolt,

And none serve with him but constrained things
Whose hearts are absent too.

Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.

Siw. The time approaches
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate:
Towards which advance the war. [*Exeunt, marching.*

SCENE V. *Dunsinane. Within the castle.*

Enter MACBETH, SEYTON, *and* Soldiers, *with drum and colours.*

Macb. Hang out our banners on the outward walls;
The cry is still "They come:" our castle's strength
Will laugh a siege to scorn: here let them lie
Till famine and the ague eat them up:
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. [*A cry of women within.*
What is that noise?

Sey. It is the cry of women, my good lord. [*Exit.*

Macb. I have almost forgot the taste of fears:
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

Re-enter SEYTON.

Wherefore was that cry?

Sey. The Queen, my lord, is dead.

Macb. She should have died hereafter;
There would have been a time for such a word.
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life 's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Enter a Messenger.

Thou com'st to use thy tongue; thy story quickly.

Mess. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

Macb. Well, say, sir.

Mess. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

Macb. Liar and slave!

Mess. Let me endure your wrath, if 't be not so:
Within this three mile may you see it coming;
I say, a moving grove.

Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee: if thy speech be sooth,
I care not if thou dost for me as much.

I pull in resolution, and begin
To doubt the equivocation of the fiend
That lies like truth: "Fear not, till Birnam wood
Do come to Dunsinane:" and now a wood
Comes toward Dunsinane. Arm, arm, and out!
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I gin to be aweary of the sun,
And wish the estate o' the world were now undone.
Ring the alarum-bell! Blow, wind! come, wrack!
At least we'll die with harness on our back. [*Exeunt.*

SCENE VI. *Dunsinane. Before the castle.*

Drum and colours. Enter MALCOLM, *old* SIWARD, MACDUFF, *and their* Army, *with boughs.*

Mal. Now near enough; your leafy screens throw down,
And show like those you are. You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first battle: worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.

Siw. Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.

[*Exeunt.*

SCENE VII. *Another part of the field.*

Alarums. Enter MACBETH.

Macb. They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young SIWARD.

Yo. Siw. What is thy name?

Macb. Thou 'lt be afraid to hear it.

Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.

Macb. My name's Macbeth.

Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.

Macb. No, nor more fearful.

Yo. Siw. Thou liest, abhorred tyrant; with my sword
I'll prove the lie thou speak'st. 10

[*They fight and young Siward is slain.*

Macb. Thou wast born of woman.
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born. [*Exit.*

Alarums. Enter MACDUFF.

Macd. That way the noise is. Tyrant, show thy face!
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms

Are hired to bear their staves: either thou, Macbeth,
Or else my sword with an unbatter'd edge
I sheathe again undeeded. There thou should'st be;
By this great clatter, one of greatest note
Seems bruited. Let me find him, fortune!
And more I beg not. [*Exit. Alarums.*

Enter MALCOLM *and old* SIWARD.

Siw. This way, my lord; the castle's gently render'd;
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Mal. We have met with foes
That strike beside us.

Siw. Enter, sir, the castle. [*Exeunt, Alarums.*

SCENE VIII. *Another part of the field.*

Enter MACBETH.

Macb. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macd. Turn, hell-hound, turn!

Macb. Of all men else I have avoided thee:
But get thee back; my soul is too much charged
With blood of thine already.

Macd. I have no words:
My voice is in my sword: thou bloodier villain
Than terms can give thee out! [*They fight.*

Macb. Thou losest labour:
As easy mayst thou the intrenchant air

With thy keen sword impress as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.
Macd. Despair thy charm;
And let the angel whom thou still hast serv'd
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.
Macb. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.
Macd. Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
"Here may you see the tyrant."
Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damn'd be him that first cries "Hold, enough!"

[*Exeunt, fighting.* *Alarums.*

Retreat. *Flourish.* *Enter, with drum and colours,* MALCOLM, *old* SIWARD, ROSS, *the other* Thanes *and* Soldiers.

Mal. I would the friends we miss were safe arrived.
Siw. Some must go off: and yet, by these I see,
So great a day as this is cheaply bought.

Mal. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt
He only lived but till he was a man;
The which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.

Siw. Then he is dead?

Ross. Ay, and brought off the field: your cause of sorrow
Must not be measured by his worth; for then
It hath no end.

Siw. Had he his hurts before?

Ross. Ay, on the front.

Siw. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so, his knell is knoll'd.

Mal. He's worth more sorrow,
And that I'll spend for him.

Siw. He's worth no more:
They say he parted well, and paid his score:
And so, God be with him! Here comes newer comfort.

Re-enter MACDUFF, *and* Soldiers *bearing* MACBETH'S *head on a spear.*

Macd. Hail, king! for so thou art: behold, where stands
The usurper's cursed head: the time is free:
I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds;
Whose voices I desire aloud with mine:
Hail, King of Scotland!

All. Hail, King of Scotland. [*Flourish.*

Mal. We shall not spend a large expense of time
Before we reckon with your several loves,
And makes us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honour named. What's more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad
That fled the snares of watchful tyranny;
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life; this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time and place:
So, thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

[*Flourish. Exeunt.*

NOTES.

Act I.—Scene I.

In the opening scene of the play of *Macbeth*, the curtain rises upon a desert place, with thunder and lightning. Then enter three witches. To many people of Shakespeare's time, witches were very real, and we may be sure that the whole attention of the audience was at once given to the play. Imagine, as you read the scene, the dress and expression of face of these malignant creatures, their uncanny movements, gestures, and tones of voice, accompanied as they were by thunder and lightning, and you may form some idea of how their appearance might affect superstitious people.

They do not say very much, but we learn from their broken sentences that somewhere a battle is in progress, and that when the battle is over they are going to meet with Macbeth, who is evidently a personage of some importance in their eyes.

What can such a meeting forebode for him? These witches are not creatures of good omen, for we know that their associates are cats, toads, and other repulsive creatures; and they tell us that what is fair and good to other people is foul and evil to them, and they "Hover through the fog and filthy air."

This scene serves then three purposes in the play:

(*a*) It attracts and holds the attention of the audience.

(*b*) It tells of the battle and speaks of Macbeth.

(*c*) It gives us some idea of the mood of the play—human struggle against the power of evil.

3. **hurlyburly.** Noise and confusion of battle.

6. **heath.** A bare waste tract of land.

8. **Graymalkin.** The name of a cat.

9. **Paddock.** A toad.

10. **Anon.** I'll come at once.

Questions.

1. What do we learn as to the character of the witches in this scene?

2. "The opening scene in a play of Shakespeare generally gives the audience a suggestion as to the character of the play as a whole." Show that this statement is true of the first scene in *Macbeth*.

Scene II.

At the opening of Scene II. we meet with Duncan, King of Scotland, his two sons, and attendants, who are in a soldiers' camp near the town of Forres. In the course of the conversation which follows, we learn that two battles have taken place, in which Macbeth has shown great personal courage. He has not only slain the rebel Macdonwald, but has forced the Norwegian king to make humiliating terms. Duncan, on the other hand, although a mild and benevolent man, is a very weak king. His place should have been at the head of his army; but he is no soldier, and he is content to leave the defence of his kingdom in the hands of Macbeth and Banquo. Which of these two men, Duncan or Macbeth, is best fitted to be king in these troubled times?

1-3. Judging by his condition he can give the latest news of the rebellion.

8. **spent.** Exhausted.

9. **choke their art.** Prevent each other from making use of their art of swimming.

10. **to that.** To that end; to make him a rebel.

11. **villanies.** Evil qualities.

12. **the western isles.** Small islands to the west of Scotland.

13. **of.** With. **kerns.** Light armed soldiers.

gallowglasses. Heavy armed soldiers.

17. **smoked.** Steamed.

18. **minion.** Favourite.

19. **slave.** Here used in contempt.

20. **Which.** In older English *which* was frequently used to refer to persons, where we should now use *who*.

It makes little difference whether we consider *he* (Macbeth) or *the slave* (Macdonwald) as the antecedent. In the former case the meaning is 'Macbeth did not take leave of Macdonwald until he killed him;' in the latter case the meaning is 'Macdonwald did not have a chance to take leave of Macbeth before he was killed.'

shook hands. In taking his leave.

21. **from the nave to the chaps.** From the navel to the jaws.

23. **cousin.** Macbeth and Duncan were first cousins.

24. **whence the sun 'gins his reflection.** From the east.

The sun rises in the east, but storms also come from the east; so from the same source from which you have received the good news of Macdonwald's defeat there also comes the bad news of the Norwegian king's invasion.

30. **Norweyan.** Norwegian.

surveying vantage. Seeing an opportunity to attack us.

vantage. Advantage.

31. **furbished.** Bright, polished.

33. **Yes.** Ironical, as the following line shows.

35. **sooth.** Truth.

36. **cracks.** Literally, reports. Here, the charges to which the 'cracks' are due.

39. **memorize another Golgotha.** Make this battlefield as famous as Golgotha.

Golgotha. Literally, a place of a skull. (*Matthew*, xxvii, 33.)

40. His sentence is unfinished.

44. **thane.** In Anglo-Saxon times, a nobleman of almost the same rank as an earl.

48-9. The Norwegian banners have been captured by the Scottish army. As they flap gaily in the breeze they help to cool our soldiers off after the fight.

flout the sky. Flap mockingly in the face of the sky.

49. **Norway.** The Norwegian king.

53. **Bellona's bridegroom.** Bellona was a Roman goddess of war. It is high praise of Macbeth to speak of him as *Bellona's bridegroom.*

lapped in proof. Clad in armour.

54. Made him compare himself with Macbeth.

55. Point against point. Sword against sword.

56. lavish. Insolent, over-confident.

57. That. So that.

58. craves composition. Begs for terms of peace.

60. Saint Colme's inch. The island of St. Columba in the Firth of Forth.

inch. Celtic for *island*.

63. Our bosom interest. The interests that we have most at heart.

Questions.

1. In this scene what impression does the audience get of Malcolm, Duncan, and Macbeth, respectively?

2. What is the object of the dramatist in introducing two different battles into this scene?

3. What light does this scene throw upon the condition of Scotland under the rule of Duncan?

Scene III.

In scene III. the witches, or "weird sisters," meet with Macbeth and Banquo on the heath near Forres. They greet Macbeth as thane of Glamis and thane of Cawdor, and prophesy that he shall be king hereafter. When Macbeth hears this prophecy he *starts*; for, since he has saved the kingdom, he has no doubt been thinking about the chance of his some day becoming king; but when he tries to question the weird sisters further, they vanish. Banquo, on the other hand, does not trust the prophecies of the weird sisters, and looks upon the witches as "instruments of darkness" who have been sent to tempt him. Shortly after this, Macbeth learns that he has been made thane of Cawdor, and this encourages him to think that perhaps the third prophecy may yet come true also; and with the thought of becoming king comes the thought of murdering Duncan so as to make the prophecy come true. But he recoils from this, and decides to let things take their course. He has not, however, finally given up all thought of taking some action to help to fulfil the

prophecy, for he proposes to Banquo that they think over the matter and discuss it together at some future time.

6. **Aroint thee.** Away with you. The expression is said to be derived from *rynt thee*, a Cheshire phrase, meaning "Get out of the way."

rump-fed. Fed on the best joints; hence, fat and pampered.

ronyon. A term of contempt.

7. **Aleppo.** In Asia Minor.

The Tiger. The name of a vessel.

8. **in a sieve.** Witches were supposed to have the power of sailing in a sieve.

9. **without a tail.** According to popular belief, witches might take the form of any animal they pleased, but the animal was always without a tail.

10. **I'll do.** The witch threatens to gnaw a hole in the vessel.

15. I can make them blow to any port I wish.

16-7. All the directions (quarters) from which the winds come, as marked on the sailors' charts.

the shipman's card. Either the sailor's chart, or the card in the mariner's compass upon which the directions are marked.

18. **drain him.** Drain the blood from his body.

20. **pent-house lid.** The eyelid, which slopes over the eye like the roof of a shed or lean-to (pent-house).

21. **forbid.** Placed under a curse.

22. **se'nnights.** Weeks; seven nights.

23. **peak.** Grow thin.

32. **weird sisters.** The witches of *Macbeth* in most respects resemble the common witches of vulgar superstition; but in speaking of them as *weird sisters*, Shakespeare evidently wishes to suggest that they have something of the character of the three Fates of classical mythology. *Weird* is derived from A.S. *wyrd*, Fate.

33. **Posters.** Swift travellers.

35. **Thrice to thine, and thrice to mine.** Circling three times in your direction, three times in mine.

38. **So foul and fair a day.** Perhaps in reference to the changeable weather; or perhaps because the weather is foul, while his fortunes have been fair.

39. **Forres.** A town in Scotland about twenty-five miles from Inverness.

42. **are on 't.** Are of it; belong to it.

44. **choppy.** Chapped.

48. **Glamis.** A village in the eastern part of Scotland.

49. **Cawdor.** A village near Inverness.

53. **fantastical.** Creations of the fancy; unreal.

54. **show.** Appear.

55. **present grace.** Immediate favour. The news that he was thane of Glamis.

56. **noble having.** The prediction that he was to become thane of Cawdor.

57. **withal.** With it; therewith.

67. **get.** Beget.

71. **Sinel.** Macbeth's father.

76. **owe.** Own, possess.

84. **insane root.** The root that makes people insane. Perhaps either hemlock or henbane.

92-3. In Duncan's mind there is a struggle as to whether *thy* praises or *his* wonder shall occupy his thoughts.

93. **silenced with that.** His mind is so full of these conflicting feelings that he cannot speak.

104. **earnest.** Pledge.

106. **In which addition.** In possession of this added title.

112. **line.** Give secret help, just as a garment is lined on the inside.

117. **behind.** Yet to come.

120. **home.** To its full extent.

123-6. Because they are honest with us in trifles we trust them; and as a result they betray us in important things.

128. **prologue.** A speech with which a play was sometimes introduced.

the swelling act. The play itself would begin when Macbeth became king.

130. supernatural soliciting. The suggestion of the witches that he might become king.

134. that suggestion. The thought that he might murder Duncan.

137-8. Present fears are less than horrible imaginings. Macbeth portrays his own character in these words. When face to face with an enemy in battle he can fight; he is then not afraid of "strange images of death;" his steel "smokes with bloody execution." But at the very thought of this murder, which requires mental and moral courage, he falls a prey to "horrible imaginings."

139-42. Although my thought of murdering Duncan as yet exists only in my fancy, it shakes my whole being so that I can do nothing but think of the future, and the only things that exist for me are the things that have not yet taken place.

140. my single state of man. He compares his mind to a kingdom. *Single* may refer to the fact that this "state" consists of only one man, or it may simply mean "weak."

function. Power to act.

141. surmise. Conjecture as to the future.

147. Even the roughest day will at length come to an end; I shall let things take their course, and wait to see what will happen.

154. The interim having weighed it. Having thought it over in the meantime.

QUESTIONS.

1. What is the dramatist's purpose in reporting the witches' talk, in lines 1-30?

2. Contrast the attitude of Banquo towards the witches with that of Macbeth.

3. "If the weird sisters had not greeted Macbeth as thane of Cawdor, he would not have been so ready to believe their prophecy that he would some day be king." Explain.

4. In what different ways do Macbeth and Banquo view the fulfilment of the witches' prophecy that Macbeth would be thane of Cawdor?

5. Why did Macbeth decide that he would do nothing to make himself king (ll. 43-4)?

6. What qualities of Macbeth's character are revealed in this scene?

Scene IV.

After receiving the title of thane of Cawdor, Macbeth, as we have seen, had apparently decided that for the present he would let things take their course. "If chance will have me king, why chance may crown me without my stir." As matters stood he had good reason to suppose that he might be elected king upon Duncan's death. But, in Scene IV., after greeting Macbeth and Banquo, Duncan names his son Malcolm—still a mere boy—as his successor. This announcement makes it necessary for Macbeth to take action if his hopes are to be realized, since it is clear to him that he can no longer trust to chance.

10. **owed.** Owned, possessed.

11-2. It is impossible to tell the character of a man's thoughts from the expression of his face.

13-4. These words are scarcely spoken when Macbeth enters. Macbeth is another gentleman on whom Duncan "builds an absolute trust," but who is at heart just as great a traitor as Cawdor. Of course Duncan does not know of Macbeth's thoughts, but the audience does, and to them the words of Duncan express a sort of irony or double meaning. This element of double meaning in the speaker's words, of which he is ignorant, but which the audience sees, is known as *dramatic irony*; and from this point throughout the rest of the play, dramatic irony is repeatedly introduced to give added interest to the plot.

18-20. I wish that you had deserved less, so that the reward I give you might have been more instead of less than your deserts.

23. **pays itself.** Is its own reward.

24-5. Our duties are children and servants to your throne and state. It is our duty to serve you.

27. **Safe toward.** So as not to fail in the love and honour that is due you.

34. **Wanton.** Unrestrained.

35. **drops of sorrow.** Tears.

"The impression of the audience that Duncan is a weak king is strengthened by the fact that he shows a lack of control over his feelings, and actually weeps (though they are tears of joy) in the presence of his two generals."

37. **establish our estate.** Name as our successor.

According to the old laws of the realm, "if he that should succeed were not of able age to take the charge upon himself, he that was next of blood unto him should be admitted." Malcolm was a mere lad, unable to defend himself (Act I., Sc. II., ll. 3-5), and Macbeth, being Duncan's cousin, had a good chance of becoming king; but Duncan's action in naming Malcolm as his successor made it unlikely that Macbeth would be chosen.

39. **The Prince of Cumberland.** This title corresponds to the English title of Prince of Wales.

42. **Inverness.** The seat of Macbeth's castle.

44. Our leisure time is wearisome if it is not spent in your service.

54-5. Banquo had every reason to be jealous of Macbeth; but he is generous enough to add his commendations to Duncan's praise of his rival.

57-8. Another instance of dramatic irony.

Questions.

1. "In this scene we find further evidence of Duncan's weakness." Explain.

2. What is the dramatist's purpose in having Duncan reward Macbeth to the neglect of Banquo?

3. Can you suggest any reason why Duncan should name Malcolm as his successor at this particular time?

4. Point out two examples of dramatic irony in this scene.

Scene V.

Lady Macbeth's first words after reading the letter which she has received from Macbeth, show us the kind of woman she is: "Glamis thou art, and Cawdor, and shalt be what thou

art promised." We feel at once that here is a woman of invincible will, who will carry through, against all odds, whatever she undertakes. It is worth while noticing, too, that in these words it is of her husband's future, not of her own, that she speaks. He must be king. But how is it to be brought about? She realizes at once that Macbeth is not the kind of man to carry through a crime such as this. But we must read her words very carefully, or we are likely to get a wrong idea of Macbeth's character. She says of Macbeth:

> "Yet do I fear thy nature.
> It is too full of the milk of human kindness
> To catch the nearest way; thou wouldst be great;
> Art not without ambition, but without
> The illness should attend it, what thou wouldst highly
> That wouldst thou holily."

Taken by itself this part of Lady Macbeth's speech seems to mean that Macbeth is too kind and gentle in disposition to commit a crime, and that his desire to do right is even stronger than his ambition. But let us read further:

> "Thou wouldst not play false.
> And yet wouldst wrongly win; thou'ldst have, great Glamis,
> That which cries 'Thus thou must do, if thou have it;
> And that which rather thou dost fear to do
> Than wishest should be undone.'"

Here we get the full explanation. Macbeth is quite willing to do wrong, but he is afraid to do it,—perhaps through fear of being found out; and Lady Macbeth sees that she must spur him on to commit the deed if it is to be done at all.

When Macbeth arrives she announces her resolve, but she sees at once by his moody expression that he is troubled in mind. In response to her spirited appeal, his reply is "We will speak further;" but she tries to reassure him with the promise that she herself will plan and carry out the crime.

2. **mortal.** Human.

5. **missives.** Usually, letters; here, messengers.

7. **the coming on of time.** The future.

9. **the dues of rejoicing.** The opportunity to rejoice, which is due to you.

16. **The illness should attend it.** The evil disposition which should accompany (attend) ambition.

21. **Hie.** Hasten.

24. **All that impedes thee.** Your fear (see l. 20).

the golden round. The crown.

25. **metaphysical.** Supernatural.

26. **withal.** With.

32. **had the speed of him.** Made greater speed than he.

35. **The raven.** The croaking of the raven was supposed to forebode death. Perhaps Lady Macbeth refers to the hoarse voice of the messenger.

41. Prevent pity (remorse) from finding entrance (access).

42. **compunctious visitings of nature.** Natural feelings of pity pricking me.

43-4. **keep peace between the effect and it.** Prevent it (my purpose) from being carried out.

45-7. **murdering ministers, etc.** The invisible agents who help to carry out evil designs.

ministers. Agents, helpers. **sightless.** Invisible.

nature's mischief. The evil things in our nature.

48. **pall thee.** Cloak thyself.

dunnest. Darkest.

50. **blanket of the dark.** The darkness covering the earth like a blanket.

51. **Hold, hold!** Stop, go no further. The word "Hold!" was used in mediæval times as an authoritative command to combatants to stop fighting.

55. **the instant.** The present moment.

60. **To beguile the time.** To deceive people.

64. **provided for.** Attended to,—that is, murdered.

67. **Give solely sovereign sway.** Make us supreme, beyond dispute.

69. **If you change your expression of face (favour) so as to show your feelings, you will always live in fear of being discovered.**

Questions.

1. (*a*) When was Macbeth's letter written?

(*b*) What reason does he give for writing?

2. "The first sentence uttered by Lady Macbeth gives us the keynote of her character." Explain.

3. In speaking of Macbeth, Lady Macbeth says, "Yet do I fear thy nature." What does she mean?

4. "Thou'rt mad to say it," (l. 28). In what mood are these words uttered? Why does Lady Macbeth hasten to explain her meaning to the messenger?

5. What evidence is there in this scene that Lady Macbeth has some thought of committing the murder herself?

6. In reply to Lady Macbeth, Macbeth says, "To-morrow, as he purposes," (l. 57), and, "We will speak further," (l. 68). What do these speeches show as to his state of mind?

Scene VI.

In Scene VI., Duncan and Banquo arrive at the castle of Macbeth, and are welcomed by Lady Macbeth. The chief interest in this scene lies in its irony. Duncan and Banquo, as they approach the castle, join in praising the gentleness and pleasantness of the scene. The audience know, though Duncan and Banquo do not, that in entering this pleasant castle they are going to their death.

The exchanging of loving greetings between Duncan and Lady Macbeth further adds to the irony of the scene, for we know that Lady Macbeth's welcome is false, and that Duncan is heaping up kindness on those who have already plotted his destruction.

1. seat. Situation.

2. Nimbly. Freshly.

4. The temple-haunting martlet. The martin which lives in the neighbourhood of churches (temples).

approve. Show, prove.

5. mansionry. House-building.

the heaven's breath, etc. The air is inviting.

6. jutty. Projecting part of the wall.

frieze. Referring to the projections at the top of the columns in the building.

7. coign of vantage. Corner which is suitable for nesting.

8. pendent bed. Hanging nest.

procreant cradle. The nest where the young are hatched.

11-4. A visit from those we love may give us trouble, but we are thankful for this trouble because it proves that they love us. You should, then, say, "God bless you for the trouble you are giving us."

16. single. Weak.

20. your hermits. Bound to pray for you.

21. coursed. Followed close, pursued.

22. purveyor. To provide for his coming.

23. holp. Helped.

25-8. The figure here is taken from book-keeping. The servant holds everything in readiness to have his accounts audited whenever his master desires.

26. compt. Account.

28. Still. Always.

31. By your leave. He offers his arm to Lady Macbeth.

Questions.

1. What suggestion does this scene contain that, even before the play opened, Macbeth had already received honours from Duncan?

2. Point out two instances of dramatic irony in this scene.

3. Why did Macbeth not come to welcome Duncan upon his arrival?

Scene VII.

In Scene VII. the chief interest lies in Macbeth's indecision and the means that Lady Macbeth takes to overcome it. She knows that his hesitation is due to cowardice and her taunts are such as most appeal to a coward. We learn from this scene that it was Macbeth who first proposed the crime; but it is certain that if left to himself he would not have carried it out. Lady Macbeth has less to gain by it; but it is her taunts,

and above all her ability to supply the practical details, that finally overcome Macbeth's fears and make the murder possible.

Hautboy. An oboe—a high-toned wind instrument.

Sewer. The chief servant, whose duty it was to taste the food before it was served.

1-7. If no results were to follow the murder when it is committed, then I should be glad to be over with it at once; if the murder could be free from disagreeable consequences and could be successful as soon as completed; if I could be sure that this blow would be the end of it all in this life, I would take chances of not being punished in the life to come.

3. trammel up. To trammel is to impede the movements, sometimes by entangling the feet; literally, to catch in a net.

4. his surcease. Duncan's death. In Shakespeare, *his* is frequently used as the possessive of *it*. If we give it this interpretation here, then *his* must refer to *assassination* (l. 2), and *his surcease* will mean "the completion of the murder." But it is simpler to take *his* as referring to Duncan.

5. the be-all. The whole thing.

6. Note the metaphor. If this life is a *bank and shoal*, what is the life to come?

7. jump. Jump over, disregard. He means to say that he would take the risk of punishment in the life to come.

7-12. We always have punishment in this life; for in murdering the king I am setting the example for some one to murder me. If we have prepared a cup of poison for another, we get our just dues by having the contents of the cup presented to us.

8. still. Always.

10. even-handed. Giving each one exactly what he deserves.

11. Commends. Offers. chalice. Cup.

17. borne his faculties so meek. Performed his duties so humbly.

18. clear. Free from blame.

21. Pity is "like a naked new-born babe" because it touches our feelings of tenderness.

22. **Striding the blast.** Riding upon the storm. *Striding* modifies "pity."

23. **sightless couriers of the air.** Invisible winds.

25. **drown the wind.** Tears shall be as plentiful as the raindrops which cause the wind to die down.

no spur, etc. I have nothing to spur me on to carry out my intention. He compares himself to a rider who has no spur by which he might urge his horse forward.

27. **Vaulting ambition.** The figure is changed. He compares himself to a man who in vaulting to his horse's back leaps too far and falls on the other side.

39. **Such I account thy love.** You have shown yourself to be fickle and changeable in your desire to become king. From this time forward I will consider that you are just as fickle in your protestations of love to me.

41-3. Would you have these "golden opinions" which you esteem so highly, and yet know in your own heart that you are a coward?

the ornament of life. This may be taken to refer to either the "golden opinions" or to the crown.

44. "I dare not" is the servant who is afraid to carry out the wishes of his master, "I would."

45. **the adage.** "The cat would eate fyshe, and would not wet her feete." (Heywood's *Proverbs*, 1562.)

48. **break.** Disclose.

52. **Did then adhere.** Were then suitable.

would make. Wished to make.

53. **that their fitness.** Their very fitness.

60. **But.** Only. The metaphor refers to the screwing up of the strings of a musical instrument, such as a violin.

62. **the rather.** All the more.

64. **wassail.** (A. S. *waes hael.* Health be to you.) Liquor used in carousals.

convince. Overcome.

65-7. According to an old belief the brain was divided into three chambers. The lowest of these chambers was the seat of memory; and since the other parts of the brain could be reached only through this chamber, memory is spoken of as "the warder of the brain." The idea of the poet seems to be that memory is overcome by the fumes of drink which then pass up into the chamber of reason as into a retort (limbec).

receipt. Receptacle.

71. **spongy.** Saturated with liquor.

72. **quell.** Murder, killing. (A. S. *cwellan*, to kill.)

74. **received.** Accepted as true.

78. **As.** Since, because.

79-80. **bend up each corporal agent.** Strain all the powers of my body.

81. **mock the time.** Deceive the world.

Questions.

1. (*a*) What reason does Macbeth give in lines 1-12 for not committing the murder?

(*b*) What bearing has the remainder of the speech upon this reason?

2. In line 28 Macbeth says "How now? What news?" What does this question reveal as to his state of mind?

3. "The reason which Macbeth gives in lines 31-35 is not his real reason, and he does not deceive Lady Macbeth by it." Explain.

4. Macbeth in line 31, says, "We will proceed no further in this business." What means did Lady Macbeth use to make him change his mind?

5. What evidence do you find, in this scene, that Macbeth had originally suggested the murder?

6. (*a*) In line 60, Macbeth says, "If we should fail?" Show by reference to other parts of the scene that fear of failure was his real reason for hesitating to commit the crime.

(*b*) Lady Macbeth replies, "We fail!" It is possible to read this sentence in two ways so as to express two different

meanings. Explain. What effect would it have on the meaning if we were to substitute an interrogation mark for the exclamation mark?

Summary of Act I.

Act I. introduces the audience to most of the leading characters in the play, and shows the circumstances which made the murder of Duncan possible. The chief interest in Act I. lies in the various stages in the temptation of Macbeth, from the appearance of the Weird Sisters in the opening scene to the final decision in the closing lines of the last scene. The steps in the temptation may be briefly summarized as follows:

1. Macbeth appears to have proposed the murder of Duncan at some time previous to the opening of the play, for Lady Macbeth says in Scene 7:

> "What beast was't then, that made you break this enterprise to me?
> . . . . . Nor time nor place did then adhere and yet you would make both."

2. Macbeth "starts" at the witches' prophecies, showing that he had been thinking of these very things. He asks the witches to stay and tell him more, and when they vanish he says, "Would they had stayed."

3. When part of the prophecy is fulfilled, he debates with himself as to whether it is good or evil. Then he decides to let things take their course; but his conversation with Banquo shows that he is still thinking of it.

4. Malcolm is appointed as Duncan's successor. Macbeth sees that he must take some action, and he hints at murder.

5. In speaking to Lady Macbeth in Scene V., he shows that he is undecided. Then in Scene VII. he enumerates the reasons why he should not murder Duncan. He shows in this soliloquy that it is really the fear of consequence that deters him.

6. Lady Macbeth shows him how he may commit the crime and still escape punishment. He at once falls in with her plan.

ACT II.—SCENE I.

This scene does not contain any important incidents, but yet it provides a necessary preparation for the scene to follow. It shows us the generosity and the unsuspecting "content" of Duncan, and in so doing it adds to our horror of the crime. It gives us a glimpse into the thoughts of Banquo as contrasted with those of Macbeth; and finally the soliloquy of Macbeth prepares the way for the half-hysterical excitement of the murder scene which follows.

4. husbandry. Economy.

5. that. Perhaps his dagger, or shield, or helmet.

6. A heavy summons. A feeling of heaviness which bids him sleep.

8. the cursed thoughts. Banquo, as well as Macbeth, is tempted. In his waking moments he is able to restrain these thoughts, but he cannot control his dreams.

14. largess. Liberal gifts.

offices. Officers, servants.

17-9. Being unprepared for the king's coming, we have not done as much for him as we should like.

25. cleave to my consent when 'tis. Give me your support when the time comes.

26. So. So long as.

28. keep my bosom franchised. Keep my heart free from disloyalty.

29. I shall be counsell'd. I shall be willing to listen to what you advise.

31. my drink. It was the custom in early times among the nobles to drink a cup of spiced wine before retiring for the night.

36. fatal vision. The sight of the dagger upon which the fate of Duncan depended.

36-7. sensible to feeling as to sight. Capable of being felt as well as seen.

40. palpable. Capable of being handled.

42. **Thou marshall'st me.** The sight of the dagger urges me forward.

44-5. Either I must trust to my sense of touch which tells me that there is no dagger and that my eyes are deceived; or else I must conclude that my eyes are more trustworthy than my other senses.

46. **dudgeon.** Handle.

gouts. Drops.

48. It is the thought of murder which presents this vision to my eyes.

50. **abuse.** Deceive.

51. **The curtain'd sleep.** The sleeper whose bed is curtained off from the rest of the room.

51-2. **witchcraft celebrates pale Hecate's offerings.** The witches are making their offerings to Hecate.

Pale. Diana, or Hecate, was goddess of the moon.

Hecate. The name given to Diana as goddess of the lower world. In popular mythology she is spoken of as queen of the witches.

52. **wither'd murder.** Murder is personified as an ugly old man.

53. The wolf is the sentinel who wakens the murderer at the proper time.

Alarum'd. Awakened. Another form of the word *alarm*, which means, literally, a call to arms.

54. **Whose howl 's his watch.** Whose howl is the sound that marks the progress of the night.

58-9. Macbeth feels that the darkness and silence are in keeping with the crime, and he does not wish to have the silence broken by the sound of his steps on the stones. But the expression, "the present horror" may refer to the murder itself. If this is the meaning then Macbeth is merely expressing the fear that the murder may have to be deferred to some future time when the conditions may be less suitable.

60. He feels that if he talks about the murder his resolve to commit the crime may be weakened.

Questions.

1. What interval of time has elapsed between Acts I. and II.?

2. What evidence is there in lines 1-10 that Banquo is uneasy in mind?

3. (*a*) Why does Banquo speak of the weird sisters (ll. 20-21)?

(*b*) Macbeth replies, "I think not of them." Why does he say this?

4. "In this scene the attitude of Banquo towards the king stands out in sharp contrast with that of Macbeth." Illustrate this statement.

5. "In lines 29-30 there is a touch of dramatic irony." Explain.

6. (*a*) When Macbeth is left alone he fancies that he sees a dagger before him. Can you account for this?

(*b*) In line 47 he says, "There's no such thing." What has led him to this conclusion?

7. Into what two divisions does the thought in this soliloquy fall?

8. This soliloquy does not contribute anything to the action of the plot. What then is its value in the play?

Scene II.

Lady Macbeth has been strong enough to plan and carry out the preparations for the crime; but in the excitement of the murder scene it is evident that she is under intense strain. When Macbeth returns from the murder he is in a half hysterical state, and Lady Macbeth is forced to nerve herself to return to the chamber to smear the grooms with blood. In the first part of this scene the dramatist has attempted to soften her character by a number of suggestive touches which remind us of the feminine qualities of her nature; but in the latter part of the scene her strength of will and her power of self-control appear at their strongest.

2. **quenched.** Stupefied. Note the metaphor.

3. **the owl.** The owl has always been considered a bird of ill omen.

the fatal bellman. It was the custom to send the bellman (the town-crier) to condemned persons the night before their execution; hence the word *fatal*.

6. **mock their charge.** Their snoring shows that instead of guarding the king as was their duty, they are asleep. Hence it is a mere mockery.

possets. A hot drink, generally made of curdled milk.

7. **nature.** Here, life.

11-2. If we attempt the murder without accomplishing it, we are ruined.

21. **sorry.** Pitiful, wretched.

24. **That.** So that.

25. **addressed.** Turned their thoughts.

26. **lodged.** Lady Macbeth attempts to divert Macbeth's thoughts by a play on words. *Lodged* has a double meaning, —"occupying an apartment," and "lying flat."

28. **As.** As if.

hangman's. Executioner's.

29. **Listening their fear.** Listening to their fear.

35. **Methought.** It seemed to me.

37. The cares of the day are compared to a loose skein of silk which it is difficult to disentangle.

ravelled. Tangled.

sleave. A skein of flossy silk; not the same word as *sleeve*.

38. **sore labour's bath.** Sleep is as refreshing as a bath to the tired (sore) labourer.

39. **second course.** The second course is usually the substantial nourishing part of the feast. But *course* may mean simply "division of the day."

46. **brainsickly.** Foolishly.

47. **witness.** Evidence of the crime.

54. **as pictures.** As harmless as people in pictures.

56-7. **gild, guilt.** Lady Macbeth assumes an air of bravado and attempts to make light of the ordeal.

56. **withal.** A sort of intensive adverb which strengthens the statement.

62. **multitudinous.** Referring to the multitude of waves.

incarnadine. Redden.

63. **one red.** Altogether red.

68-9. Your self-control which usually serves (attends) you, has left you.

70. **nightgown.** Dressing robe.

lest occasion call us. Lest it should happen that we are called on.

71. **watchers.** People who have not gone to bed.

72. **poorly.** Showing poor control of yourself.

73. Rather than realize what I have done, it would be better for me to forget everything.

Questions.

1. In what way would your estimate of the character of Lady Macbeth be affected if the first two lines of this scene were omitted?

2. In line 14 Lady Macbeth exclaims, "My husband!" What emotion do you think these words express?

3. Upon his return to his courtyard Macbeth appears to be in a half hysterical state.

(*a*) What would lead you to this conclusion?

(*b*) What different means did Lady Macbeth use to bring him back to a proper frame of mind?

4. Both Macbeth and Lady Macbeth refer to the blood on their hands. Compare what they say regarding it.

5. Aside from the speeches of Macbeth and Lady Macbeth, what details in this scene are likely to affect the feelings of the audience most strongly?

6. In the fight with Macdonwald, Macbeth had shown great courage. How then can you account for the fact that in this scene he shows such a lack of self-control?

Scene III.

The porter's speech at the beginning of Scene III. serves two purposes. It gives Macbeth and Lady Macbeth time to prepare for the entrance of the visitors, and at the same time it

affords the necessary relaxation to the audience who have been under an intense strain during the murder scene. The porter's speech is amusing; but to the audience there is a certain grimness in the humour for they cannot help feeling that the porter of Macbeth's castle was the porter of hell-gate in a much truer sense than he himself knew.

Our chief interest in the scene lies in the conduct of Macbeth and Lady Macbeth. With the excitement of the scene and the opportunity of renewed action, Macbeth recovers his self-possession, but on the impulse of the moment kills the grooms. This was, of course, a very unwise thing to do, for it made it appear as if Macbeth was afraid of what they might say. Indeed the observant, ironical Lennox has already drawn his own conclusions, and remarks significantly on the fact that the grooms' daggers were found "*unwiped, upon their pillows.*"

When Lady Macbeth is told of the murder she shows an unnatural concern, not because Duncan has been murdered but because it has been done in their house. She is, no doubt, shrewd enough to see through the irony of Lennox and quick enough to see the folly of Macbeth's action in killing the grooms; and when, to add to her horror, Macbeth describes the scene in the death chamber her overwrought nerves can stand no more, and she faints. Is the fainting real, or only a clever pretence? Most people prefer to look on it as real—the natural re-action after the crime, the sign that in Lady Macbeth's nature there is a breaking point, which will later on show itself in a still more terrible way.

2. **old.** A slang expression, meaning 'plenty of.'

4-5. **a farmer.** When there is a prospect of a good harvest the price of grain drops, and the farmer who has been holding his grain for higher prices is the loser.

5. **come in time.** You have come in time.

6. **napkins.** Handkerchiefs.

enow. Enough.

8. **an equivocator.** One who makes statements which are purposely misleading.

It is supposed that these lines refer to the trial of the Jesuit Garnet in 1606, for having been implicated in the Gunpowder

Plot. In the course of his trial Garnet is said to have declared that it is not wrong to equivocate upon oath.

10. **treason.** Probably a reference to the Gunpowder Plot.

11. **equivocate to heaven.** Get himself into heaven by equivocation.

13-4. **stealing out of a French hose.** The humour lies, perhaps, in the fact that French hose were at this time so tight that it would be impossible to steal any cloth out of them.

15. **goose.** A tailor's iron.

18. **the primrose way.** The flowery path.

19. **Anon.** In a moment.

20. **remember the porter.** With a fee, or "tip."

23-4. **the second cock.** About two in the morning.

29. **timely.** Early.

31. **a joyful trouble.** A figure of speech known as *oxymoron.*

32. The pleasure that we get out of our labour is a cure for the pain that it gives us.

34. **limited.** Appointed.

40. **combustion.** Literally, conflagration; here, probably a social upheaval.

41. **the obscure bird.** The owl.

48. **Confusion.** Destruction.

50. The king was commonly spoken of as "the Lord's annointed," and also as "the temple of the living God."

54. **Gorgon.** The Gorgons, in classical mythology, were three sisters, whose appearance was so horrible that every one who gazed on them was turned to stone.

60. **The great doom's image.** A picture as terrible as the day of judgment.

61. **sprites.** Spirits.

62. **countenance.** To be in keeping with.

64. **parley.** Conference.

75. **chance.** Event, happening.

77. **serious.** Important, worth while.

mortality. Human life.

78. **toys.** Trifles.

80. **this vault.** The wine-cellar; here, the world.

81. **You are.** You are amiss, *i.e.*, lacking a father. Macbeth plays on the word *amiss*.

86. **badged.** Marked, as with a badge.

94. **expedition.** Swiftness.

95. **pauser.** Reason, which makes men pause.

96. **laced.** Streaked.

97-8. Just as besiegers enter the city through a breach in the walls, and lay it waste; so death entered through Duncan's gaping wounds and laid his life waste.

100. **breech'd.** Covered as with breeches.

104. **argument.** Subject which is being discussed.

106. **Hid in an auger-hole.** Coming from a source so insignificant that we would not notice or suspect it.

107-9. Duncan's sons suspect that the grief of Macbeth and Lady Macbeth is not natural but forced; and, in their opinion, the very commotion that Macbeth is making shows that his sorrow is only feigned.

110. **frailties.** Our bodies which feel the cold.

113. **scruples.** Doubts.

114. **thence.** Standing in God's presence.

115. **the undivulged pretence,** etc. The secret purposes of malicious traitors.

117. **manly readiness.** Our clothing.

119. **consort with them.** Remain in their company.

120. **an office.** An action, a duty.

124-5. **near.** Nearer. The more closely people are related the more likely they are to do one another harm. Macbeth was Duncan's cousin.

129. **shift.** Slip, steal quietly.

129-30. There is an excuse for stealing ourselves away when we are in danger.

Questions.

1. Some critics consider that the porter's speech detracts from the effectiveness of this scene. What is your opinion?

2. Why does Shakespeare introduce the reference to the 'unruly' night (ll. 35-43)?

3. "The labour we delight in physics pain" (l. 33). This sentiment was expressed in one of the earlier scenes in the play. Give the reference.

4. Comment on Macbeth's speeches; "He does; he did appoint so" (l. 35); and, "'Twas a rough night" (l. 43).

5. Which do you think speaks and acts more naturally when the murder is discovered, Macbeth or Lady Macbeth? Why?

6. Point out at least two examples of dramatic irony in this scene.

7. "Banquo, Macduff, Lennox, Malcolm and Donalbain, all show by their speeches that they suspect Macbeth." Explain.

8. Do you think that Macbeth did a wise thing in killing the grooms?

9. What reasons have you for supposing that Lady Macbeth really faints (l. 109), or, on the other hand, that she is merely feigning?

Scene IV.

It is a common device of the poet to add to the impressiveness of his story by making nature appear to sympathize with mankind in their sufferings. In the previous scene Lennox has told us how rough the night has been, and in Scene IV., in the conversation between Ross and the Old Man, we are given further details.

4. trifled. Made them appear as trifles.

5-6. act, stage. Note the metaphor.

7. the travelling lamp. The sun.

8. Is it because night has overcome the day, or because the day is ashamed?

12. towering. Soaring aloft.

her pride of place. The place from which she swoops down upon her prey.

13. **mousing.** Mouse-hunting.

hawk'd at. Attacked.

15. **minions.** Most highly prized; literally, darlings.

18. **eat.** The past tense of eat is either *ate*, or *eat* (pr. ĕt), as here.

24. **pretend.** Aim at, look for.

suborn'd. Bribed.

27. **still.** As in the other cases about which they have been talking.

28-9. It would be a very thriftless thing for Malcolm and Donalbain to kill their father on whom they were dependent.

ravin up. Devour.

31. **Scone.** Formerly a city of some importance, two miles from the present town of Perth. It was the coronation place of the early Scottish kings; but in 1296, Edward I. caused the ancient coronation stone to be removed to Westminster Abbey.

33. **Colmekill.** Another name for Iona, an island to the west of Scotland, near the island of Mull in Argyleshire. It was on this island that St. Columba first preached Christianity; hence the name *Colmekill*, which means, "the cell (or chapel) of St. Columba." Both Duncan and Macbeth are buried there.

36. **Fife.** The seat of Macduff's castle, to the north of the Firth of Forth.

40. **benison.** Blessing.

Questions.

1. What is the relation between the two unnatural incidents mentioned in lines 11-18, and the murder of Duncan by Macbeth?

2. What reasons have Ross and Macduff for thinking that neither the grooms nor the sons of Duncan were responsible for the murder?

3. What do lines 36-38 show as to Macduff's frame of mind?

Summary of Act II.

Act II. deals with the murder of Duncan, the discovery of the murder, and its immediate consequences. Macbeth's soliloquy immediately before the murder, shows that he is excited and overwrought; and when he returns to the courtyard after the murder, he is in a half hysterical state. In the excitement which follows upon the discovery, he once more gains his self-control, for he is now able to find an outlet for his feelings in energetic speech and action.

When Macbeth gives way under the strain of excitement, Lady Macbeth is able to summon her reserve of will-power to meet the situation; but when the murder is discovered she is not able to act in so natural a manner as Macbeth. He is a man of action; her strength lies in her power of will.

Macbeth has, for the time being, escaped the consequences of his crime by the killing of the grooms, who could be the only witnesses against him, and by the flight of Malcolm and Donalbain. But various circumstances connected with the murder have aroused the suspicions of his nobles; and the Act closes with uneasy forebodings as to the future welfare of the kingdom under Macbeth.

Act III.—Scene I.

By the murder of Duncan, Macbeth had brought about the fulfilment of the witches' prophecy that he should become king. But the witches had promised further that the seed of Banquo should be kings, and as we might expect, both Banquo and Macbeth now recall this promise. Banquo has thus far refused to fall in with the designs of Macbeth, and Macbeth feels that his position would be more secure if Banquo were out of the way. The fact that he has carried the murder of Duncan through successfully has given him confidence and he is ready to undertake this second crime without consulting Lady Macbeth.

4. stand in thy posterity. Remain with your descendants.

7. their speeches shine. Their speeches have brought prosperity.

8. verities. Prophecies which have come true.

9. **my oracles.** Why may I too not believe their prophecies regarding me?

sennet. Flourish of trumpets.

13. **all-thing.** Altogether.

14. **solemn.** Ceremonious; a state banquet.

16. **the which.** The use of *the* makes the pronoun more definite.

22. **still.** Always.

grave and prosperous. His advice was weighty (grave) and led to happy results.

26. **the better.** Better than I expect.

30. **bloody.** Guilty of murder.

bestowed. Established.

32. **parricide.** Murder of their father.

34. **cause of state craving us jointly.** Public affairs requiring the attention of us both.

37. **our time does call upon 's.** It is time for us to set out.

44. **while then.** Till then.

45. **Sirrah.** Used in addressing inferiors.

48-9. It is not worth being king unless I can be safe. According to this interpretation *but* has the value of *unless*. Some editors, however, place a semicolon after "nothing," in which case the sentence is equivalent to: "To be thus is nothing; but to be safely thus would be something worth while."

49. **in Banquo.** Concerning Banquo.

50-1. He has king-like qualities which I cannot help fearing.

56. **My Genius.** The guardian spirit which watches over my actions.

65. **filed.** Defiled.

67. **rancours.** Poisons. Note the metaphor.

68. **mine eternal jewel.** My immortal soul.

71. **the list.** The enclosed ground where tournaments were fought.

72. **champion me to the utterance.** Fight against me to the death. The phrase *to the utterance* comes from the French

expression *à l'outrance*, which was used of combats which ended with the death of one of the combatants.

80. **passed in probation with you.** Spent in proving this to you.

81. **borne in hand.** Buoyed up with false hopes.

the instruments. The means that were used.

83. **a notion crazed.** A man with weak understanding.

88. **gospell'd.** Taught to forgive (*Matthew* v., 4).

92-5. Just as in the list (catalogue) of dogs the poor as well as the good are included, so in the list of men you would be included, however worthless you might be.

94. **Shoughs.** Shaggy-haired dogs.

water-rugs. Rough water-dogs.

demi-wolves. A cross between a dog and a wolf.

clept. Called. Sometimes spelled *yclept*.

95. **the valued file.** The list (file) in which the values of different breeds are given.

97. **the housekeeper.** The watch-dog.

99. **closed.** Inclosed.

99-101. The catalogue (l. 92) or bill, describes them all merely as dogs. The valued file (l. 95) adds some particular information about each.

102. **a station in the file.** A place in the list.

106. **Grapples.** Binds.

108. **liege.** Lord. *Liege* literally means "a free man."

112. **tugg'd with.** Pulled about by.

116-8. The figure is that of two men fighting a duel at close quarters (bloody distance).

my near'st of life. My vital parts, nearest to the seat of life.

120. **bid my will avouch it.** Justify myself only on the ground that it is my will that he should die.

125. Concealing it from the knowledge of the public.

128. I see by looking at you that you are men of spirit.

130. **the perfect spy o' the time.** I shall watch carefully and let you know the exact time when the murder is to be committed.

132. **something.** A short distance.

132-3. (It) being always kept in mind that I must be kept clear of blame.

134. **rubs.** Imperfections. In bowling, a *rub* is something that interferes with the free movement of the ball.

136. **material.** Important.

138. **Resolve yourselves.** Make up your minds; or perhaps the word *resolve* is used in its literal sense, in which case the expression means, "separate yourselves."

Questions.

1. How does Banquo view the fulfilment of the prophecies of the weird sisters regarding Macbeth?

2. What means does Macbeth use to prevent Banquo from becoming suspicious regarding the inquiries that are made as to his plans?

3. What evidence do you find in this scene as to the length of time that has elapsed since the murder of Duncan?

4. What two reasons does Macbeth give for fearing Banquo?

5. Macbeth hesitated to murder Duncan because of his fear of the consequences. Why does he not show the same hesitation in undertaking the murder of Banquo?

Scene II.

Scene II. is of interest because it gives us an insight into the state of mind of Macbeth and Lady Macbeth. The short soliloquy of Lady Macbeth at the opening of the scene shows us that even though she has become queen she is far from happy:

> "Nought's had, all's spent,
> Where our desire is got without content."

We are not told why she is unhappy, but we are left to suppose that in some degree she is suffering from remorse. But no doubt it is the conduct of Macbeth that is the chief cause of her depression. She finds that although she was able to force him into the crime, she is unable to control his actions and feelings further, and she sees that as long as he is in these moods neither of them can have any real peace of mind.

4. **Nought's had.** We have gained nothing.

9. **sorriest fancies.** Most melancholy thoughts.

10. **Using.** Keeping in your mind.

11-2. When things cannot be helped there is no use in worrying over them.

13. **scotch'd.** Cut, wounded.

14. **She'll close.** The cuts will heal.

16. **let the frame of things disjoint.** Let the framework of the universe fall to pieces.

both the worlds. Both heaven and earth.

21-2. The torture of the mind is compared to the torture of a person on the rack.

ecstasy. Here, agony. Literally, any unusual mental state, as, rapture, frenzy, or trance.

23. **fitful.** Intermittent, as in fever and ague.

25. **Malice domestic.** Treachery among the king's own subjects,—referring, no doubt, to the Thane of Cawdor and the rebel Macdonwald.

foreign levy. Foreign troops raised for the purpose of invading Scotland,—referring to the invasion of Scotland by Sweno, king of Norway.

31. **Present him eminence.** Single him out for special favour.

32. **Unsafe.** (We being) unsafe.

33. **lave our honours.** Wash away the suspicion of our crime in streams of flattery.

34. **vizards to our hearts.** Masks to conceal our real feelings.

38. **nature's copy 's not eterne.** They have not a perpetual lease of life.

copy. Copyhold,—a lease of land for a limited period of time.

eterne. Eternal.

41. **His cloistered flight.** Cloisters are covered walks around the courtyards of monasteries or colleges. Here the poet compares the dimness of twilight in which the bat flies to and fro, to the dim light of the narrow cloisters. Or, *cloistered flight* may mean, literally, flight within the cloisters, which are favourite haunts of bats.

Hecate. The goddess of night.

42. **shard-borne.** The wings of the beetle are hard and shiny, like fragments of pottery (shards).

43. **yawning.** Drowsy.

46. **seeling.** Closing the eyelids. When hawks were being tamed it was customary to close the eyes by running a thread through the lids. This was known as *seeling*.

47. **Scarf up.** Cover over.

49. **bond.** Anything by which a man has become *bound*, as, for instance, a legal document. In this case, Banquo's life is the bond; or perhaps Macbeth is thinking of the witches' prophecy as the bond.

50. **keeps me pale.** Keeps me in fear.

51. **rooky.** Misty, foggy,—connected with the verb *reek*; or perhaps, full of rooks.

Questions.

1. The first line of the scene shows that Lady Macbeth has been thinking of Banquo. Is there any indication in the scene that she has any thought of his death?

2. If we were to omit Lady Macbeth's soliloquy (ll. 4-7), how would our idea of the character of Lady Macbeth be affected?

3. "These terrible dreams" (l. 18). In what other case are terrible dreams referred to in the earlier part of the play?

4. What different means does Lady Macbeth use, in the course of the scene, to influence her husband?

5. "Macbeth's feverish state of mind is shown by the fact that his language is highly coloured." Point out an instance in the earlier part of the play in which Macbeth's language is also highly coloured.

6. Lady Macbeth apparently does not understand Macbeth's hints as to the murder of Banquo. Can you account for this?

Scene III.

The murder of Banquo, in this scene, is the last of Macbeth's successes; the escape of Fleance marks the beginning of his downfall. This scene, then, forms the dramatic centre of the

play; and, coming as it does, in the centre of Act III., it forms the mechanical centre also.

2-4. We do not need to distrust him, since he gives accurate (just) directions as to our duties (offices).

6-7. The belated traveller spurs fast so as to reach the inn in time.

10. **the note of expectation.** The list of expected guests.

11. **go about.** Go around to the rear of the castle.

Questions.

1. It has been suggested that the third murderer is Macbeth himself. What evidence is there to support this suggestion? Examine the speeches of the third murderer carefully.

2. In speaking of the escape of Fleance, the second murderer says: "We have lost best half of our affair." Explain.

Scene IV.

In Scenes I. and II. we learned that Macbeth was brooding over the witches' prophecy to Banquo; and in Scene II. his highly-coloured language is a further indication of his disordered state of mind. We are not surprised, then, that in this scene the news which the murderer has brought should have left him "quite unmann'd in folly." When the ghost of Banquo appears, Lady Macbeth tries every means in her power to save the situation, but fails; and when the guests are gone she gives way to an unmistakable mood of depression.

1. **your own degrees.** Your rank, and hence your places at the table.

1-2. **at first and last.** Once for all.

5. **her state.** Her chair of state, as queen.

14. This may mean either, "It is better for the blood to be on your face than in his body;" or, "It is better for you to be here outside the door than for him to be seated at the banquet within the hall."

19. **nonpareil.** Without an equal.

21. **my fit.** My fit of terror.

23. **casing.** Surrounding.

24. **cabin'd, cribb'd.** Confined in close quarters, as in a cabin or a crib.

25. **saucy.** Sharp, violent.

27. **trenched.** Deeply cut.

32. **ourselves.** Each other.

33-5. Unless the guests are made welcome, it is like a feast for which they are paying, instead of one to which they are invited.

36. When away from home, it is form and ceremony that makes the guest enjoy the feast.

38. **wait on.** Attend, accompany.

40. **our country's honour.** All the distinguished men in our country.

roof'd. Under this roof.

49. **this.** This murder.

57. **extend his passion.** Prolong his fit.

60. **proper stuff.** Utter nonsense. *Proper* is used ironically.

61. This is purely an imaginary picture painted by your fear.

63. **flaws.** Sudden outbursts; literally, gusts of wind.

66. **Authorized.** Whose truth is vouched for.

71-3. If the dead are to come out of their graves in this way they will have no monuments but the stomachs of the kites which feed upon them.

charnel-houses. Houses in which the dead are placed to await burial.

76. Before mankind made laws to purge the commonwealth of its evil and make it gentle.

81. **mortal.** Deadly.

92. **all to all.** All good wishes to you all.

the pledge. Which Macbeth had just proposed.

93. **Avaunt.** Begone.

95. **speculation.** Intelligence; or perhaps, power of sight.

101. **arm'd.** Referring either to the thick hide, or to the tusk.

Hyrcan. Hyrcania was a name given to the district south of the Caspian sea.

102. **that.** The form of Banquo.

105. **If trembling I inhabit then.** If I remain in a state of fear or trembling.

protest. Declare.

106. **The baby of a girl.** Either, a doll; or a weak puny baby.

109. **displaced.** Banished.

110. **admired.** Literally, to be wondered at, strange; but possibly Lady Macbeth is using the word ironically.

111. **overcome.** Overshadow.

112-3. You make me think that my own disposition must be a strange one.

owe. Own, possess.

119. Do not be particular about going in the order of your rank.

123. So as to reveal the murderer.

124-6. The ability to foretell the future by natural signs, and to understand the meanings of the actions of birds such as magpies, choughs, and rooks, has resulted in the discovery of murderers, no matter how they have concealed themselves.

125. **magot-pies.** Magpies. **choughs.** Jackdaws. Both magpies and choughs belong to the crow family.

127. **at odds with.** Struggling with.

128. **How say'st thou?** What do you say to this?

137. **should I wade no more.** Should I decide to shed no more blood.

140. Which I do not dare to think about before doing them.

141. **the season.** That which keeps our natures wholesome.

142. **self-abuse.** Self-deception, in being deluded by fancies.

143. **the initiate fear.** The fear which accompanies the beginning of crime, but which will disappear as one becomes hardened.

Questions.

1. "The man who is guilty of a crime naturally feels that every one suspects him, and in the effort to divert suspicion from himself he sometimes betrays his guilt." Show in what respect this is true of Macbeth's words and actions in this scene.

2. Why does the dramatist represent the murderer as bringing the news of Banquo's murder to Macbeth in the midst of the banquet scene?

3. Point out the instances of dramatic irony that occur in this scene.

4. What is there in the appearance and actions of the ghost that terrifies Macbeth on each occasion that it enters?

5. (*a*) What explanation does Lady Macbeth give to the lords of her husband's strange behaviour?

(*b*) What means does she use to bring Macbeth back to his proper senses?

6. After the departure of the guests, Lady Macbeth at once gives way to a mood of deep dejection. How do you account for this?

7. In speaking of Banquo, in Scene I., Macbeth had said, "We wear our health but sickly in his life, which in his health were perfect." How is it that, now that Banquo is dead, he is still unsatisfied?

8. (*a*) Why did Macbeth decide to consult the weird sisters again?

(*b*) How does Macbeth's mental state, as expressed in lines 135-140, differ from that of the earlier part of the play, as expressed, for instance, in Act I., Scene III., ll. 143-147? Account for the change that has taken place?

(*c*) How does Macbeth himself account for his state of mind during the banquet scene?

SCENE V.

This scene adds little to the play. It is generally supposed that Shakespeare did not write it, but that it was added later by a playwright named Middleton.

1. angerly. Angrily.

2. beldams. Literally, fine ladies (belles dames): here used ironically for old hags.

7. close. Secret.

15. Acheron. A river in Greece, supposed to lead to the lower world; hence 'the pit of Acheron' is the entrance to the lower world.

24. **profound.** Literally, deep; but here there is a suggestion of mysterious and hidden qualities.

26. **sleights.** Arts, tricks.

27. **sprites.** Spirits.

30-1. **bear his hopes,** etc. He shall trust in his hopes in a way that is neither wise nor becoming, and he shall have no fear of the future.

32-3. **security is mortals' chiefest enemy.** When we think we are safe, we neglect to take proper precautions. Distinguish *security* and *safety*.

33. The song, "Come away, come away," occurs in a play of Middleton's, entitled *The Witch*.

Scene VI.

We learned in Scene IV. that Macbeth kept paid spies in the houses of his nobles; and it appears that this system of espionage has gone so far that men are afraid to speak their thoughts openly. In Scene VI. we find Lennox and another lord discussing what has taken place. Lennox with fine irony reviews the crimes of Macbeth, the murder of Duncan, of the grooms, and of Banquo; and in the remainder of the scene we learn something of the relations that exist between Macbeth and Macduff. It is these relations that supply the motive for the action in the remainder of the play; and this scene forms a connecting link between the Macduff story and Macbeth's previous crimes.

1-2. From what I have already said, you may know that I think as you do about this matter; and you can judge further as to my opinions without my telling you: but I will say this, that things have been carried on (borne) in a strange fashion.

4. **marry.** A mild form of oath, a corruption of *Mary*.

8. **Who cannot want the thought.** Who can fail to think? Lennox uses a double negative to make his question stronger.

19. **an 't.** If it.

21. **from broad words.** Because he spoke his thoughts plainly.

27. **Edward.** Edward the Confessor.

29. **his high respect.** The high respect in which he is held.

30. **upon his aid.** In his behalf.

31. **To wake.** To arouse.

Siward. Earl of Northumberland, who had put down the rebellion of Earl Godwin.

35. Free our feasts and banquets from bloody knives.

40-3. When Macduff says, "Sir, not I," the messenger frowns and hums as if to say, "You'll be sorry for making me carry so unwelcome an answer back to the king."

cloudy. Frowning.

turns me his back. The pronoun *me* is ethical dative, suggesting the interest which the speaker has in the conduct of the messenger.

clogs me. Burdens me.

49. **Under.** Related to *suffering*.

Questions.

1. (*a*) Judging from the speech of Lennox, upon whom did Macbeth place the blame for the murder of Banquo?

(*b*) In what respect did the murder of Banquo and the escape of Fleance suggest the circumstances connected with Macbeth's former crime?

2. What do we learn from this scene as to (*a*) the fortunes of Malcolm, (*b*) the action of Macduff, and (*c*) the further action of Macbeth?

Summary.

Act III. deals almost entirely with the murder of Banquo,—its causes and consequences; and, as we have seen, the murder of Banquo and the escape of Fleance mark the dramatic centre of the play. But although we are interested in the action we are still more interested in the further development of the characters of Macbeth and Lady Macbeth. Macbeth, as we have seen, cannot stand the strain of mental suspense, and his fear that the prophecy of the weird sisters regarding Banquo may come true makes him take action to prevent its fulfilment. The partial failure of his plans, however, proves too much for his disordered imagination and he betrays himself before the assembled nobles at the banquet. To a man of Macbeth's temperament, lacking in mental control and unhappy unless in action, there is only one course left

open, the effort to escape the consequences of his crimes by striking down blindly all those who attempt to oppose him or stand in his way.

At the opening of Act III., Lady Macbeth appears in an unhappy, dejected mood—partly as a result of her own remorse, but chiefly because she sees that Macbeth is brooding over his crimes. Her self control, however, never forsakes her, and both before the murder of Banquo and during the banquet, she uses all her resources in the attempt to control the mood of Macbeth and conceal his weaknesses. When she sees that all is over, however, she gives way to a mood of utter dejection, which prepares the way for her "thick-coming fancies" in the final scene in which she appears in the play.

ACT IV.—SCENE I.

As the witches' prophecies and their fulfilment form the chief source of interest in the second half of the play, the dramatist takes special means in this scene to make the interview with the witches impressive. The witches' cauldron is introduced and the gruesome ingredients of the "hell-broth" are detailed in such a way as to make the audience shudder at the charm. Each of the prophecies is accompanied by a mysterious apparition which renders it more impressive; and the prophecies themselves are so striking as to challenge the interest of the audience in their fulfilment.

1. brinded. Brindled, streaked.

2. hedge-pig. Hedge-hog.

3. Harpier. This may be a corruption of the word *harpy*. In mythology, a harpy was a monster with the face of a woman and the body of a bird of prey.

6-8. It makes little difference whether we consider the verb to be *has sweltered* or *has got*.

sweltered. Like a cold sweat.

12. Fillet. A little strip or slice.

fenny. Living in a bog or fen.

14. newt. A small lizard. Originally this word was spelled *ewt*, but in the course of time the expression *an ewt* came to be written *a newt*, and the form *ewt* disappeared.

16. **fork.** The forked tongue.

blind-worm. The slow-worm. In reality it has no sting.

23. **mummy.** The dried carcase.

maw and gulf. Stomach and throat or gullet (gulf).

24. **ravin'd.** Ravenous.

27. **yew.** An evergreen, commonly found in churchyards. It was formerly thought to be poisonous.

31. **slab.** Slimy.

32. **chaudron.** Entrails.

38. This speech of Hecate is also supposed to have been interpolated by Middleton. The song, "Black Spirits," is found in Middleton's play, *The Witch*.

49. **conjure.** To call upon by oath. In modern English *conjure* (pr. kun'jer) means "to influence by magic," while *conjure* (pr. kon-jur') means "to call upon by oath."

52. **yesty.** Yeasty, foaming.

53. **Confound.** Destroy.

navigation. Ships.

54. **bladed corn.** Corn in the leaf or blade.

lodged. Laid flat.

58. **nature's germens.** The seeds of all life in Nature.

59. **sicken.** Grow sick of destroying.

62. **'em.** This is not an abbreviation for *them*, but another form of *hem*, the dative plural of the third person pronoun in Old English.

64. **Her nine farrow.** Her litter of nine pigs.

67. **deftly.** Smartly.

an armed head. The armed head is intended to represent Macbeth's head, cut off by Macduff.

73. **harp'd.** Touched upon, struck upon.

76. **a bloody Child.** The bloody child is Macduff. See Act V., Scene VIII., ll. 15-16.

83. **take a bond of fate.** Just as we try to make certain that a man will pay a debt, by requiring him to give a written promise (bond); so by killing Macduff, Macbeth will make certain that fate will fulfil its promise to him.

36. **a Child crowned.** This refers to Malcolm, who afterwards became king. The tree in his hand refers to Birnam Wood.

87-8. **round and top.** Referring to the shape and position of the crown, and also to the fact that the crown represents complete authority.

92. The village of Birnam is about seven miles from Perth. Dunsinane hill is about twelve miles from Birnam.

94. **impress.** Force into his service.

95. **bodements.** Prophecies.

98. **the lease of nature.** For the natural term of life.

98-9. **pay his breath, etc.** Die in due time, as all men must.

105. **noise.** Music,—a common use of the word in Shakespeare's time.

A show of eight kings. James I. of England and the Scottish kings who were his ancestors. Those shown in the mirror (glass) were the descendants of James.

116. **the crack of doom.** The burst of thunder announcing the day of judgment.

120. **two-fold balls.** This is supposed to refer to the double coronation of James I., at Scone and in London.

treble sceptres. This probably refers to the fact that James was ruler over three kingdoms, England, Ireland, and Scotland.

122. **blood-bolter'd.** His hair being matted (boltered) with blood.

124-31. This speech was probably not written by Shakespeare.

126. **sprites.** Spirits.

129. **antic round.** The grotesque movements of the witches' dance. In these dances they were supposed to do everything in the opposite way from human beings.

131. We gave him a proper welcome, as was our duty.

143. **anticipatest.** Dost prevent, or forestall.

144-5. It was his purpose to murder Macduff, but he has been forced to give up this purpose. The only way to prevent your purpose from escaping you is to carry it out at once.

146-7. The things that I wish for most, shall be done first.

152. That trace him in his line. That follow him in his lineage.

154. no more sights. Such as the witches had shown him.

Questions.

1. Do you think that the details as to the contents of the cauldron are necessary in this scene? Why should the witches now make more elaborate preparations for the visit of Macbeth than they had made on the first scene in the play?

2. Point out the relation between the character of each apparition and the prophecy or warning which follows in each case.

3. The witches had told Macbeth that "none of woman born" should harm him. Why then did he decide to attack Macduff?

4. "In calling down a curse upon the witches, Macbeth unconsciously calls down a curse upon himself." Explain.

5. How do you account for the fact that Macbeth determined to kill the wife and children of Macduff?

6. At the close of the banquet-scene, Macbeth had decided to visit the weird sisters because he was "bound to know by the worst means the worst." What was "the worst" that he learned by his visit?

7. "From this moment the firstlings of my heart shall be the firstlings of my hand." What has led Macbeth to make this resolve? Point out in what respects this resolve is in keeping with Macbeth's character as seen in the earlier part of the play.

Scene II.

The second scene shows some of the details of the crime which Macbeth had resolved upon after his interview with the weird sisters. In the conversation that takes place between Lady Macduff and Ross it becomes clear that Macduff was guilty of a fearful error of judgment in leaving his wife and family unprotected while he fled to England. In the first half of the play Banquo had been negligent in not protecting himself against Macbeth, and he had paid for his negligence with his own life. In the case of Macduff, however, it is because he is over-impulsive and over-hasty that the punishment falls upon him, and in this case it falls upon him

indirectly. The conversation has a further purpose. It gives the audience the impression that conditions are rapidly becoming worse in Scotland; and we are led to believe that the murder of the family of Macduff is, after all, only a single incident in the general misrule.

3-4. Macduff had done nothing to make him a traitor to his country; but his fears had led him to forsake his wife and children, and thus he was a traitor to them.

7. **titles.** Everything to which he had a title or claim.

9. **the natural touch.** The natural feeling of affection.

11. **Her young ones.** In the nominative absolute construction.

15. **for.** As for.

17. **the fits o' the season.** What is best suited to (befits) the times; or perhaps *fits* means the uncertainties or changing circumstances of the times.

19. **do not know ourselves.** Do not know ourselves to be traitors.

hold rumour, etc. We are ready to believe rumours which are in accord with our fears.

22. **Each way and move.** This expression is awkward. Some editions read, "And each way move."

25. **My pretty cousin.** Ross turns to speak to the boy.

29. **my disgrace.** I should disgrace myself by weeping.

34. **lime.** A sticky substance used for catching birds.

35. **gin.** Trap, or snare.

36. **Poor birds.** There is a pun on the word *poor* (see line 34). The boy uses "poor" in the sense of lean, poor in flesh.

48. **swears and lies.** Takes an oath and proves false to it.

56. **enow.** Enough.

65. **in your state of honour I am perfect.** I am perfectly aware of your noble rank.

66. **doubt.** Fear.

67. **homely.** Plain, of humble rank.

69. **methinks.** It seems to me.

70. **To do worse.** To leave you to meet your fate without warning you.

82. **shag-hair'd.** With rough shaggy hair.

83. **fry.** Spawn, or offspring.

Questions.

1. Show in what way this scene contributes to the action of the play. In what way would the development of the plot be affected if the scene were omitted?

2. In speaking of her husband, Lady Macduff says, "His flight was madness!" What is your opinion of his action?

3. "Lady Macduff's son is an old-fashioned and rather unnatural boy." In what ways does this appear in the scene?

4. Why does the dramatist not represent the murder of Lady Macduff as taking place on the stage?

Scene III.

This scene is generally omitted in the modern acting of the play. Yet it serves several important purposes in the development of the story. In the first place it gives the audience an opportunity to learn more about Malcolm and to satisfy themselves that he will be a good king. In the second place it shows us the effect upon Macduff of the news that Macbeth has murdered his wife and children. The audience are satisfied that Macduff has been punished for his rashness, and they are ready to sympathize with him in his grief and in his desire for revenge. In the middle of the scene there is a slight digression, in which Malcolm speaks of King Edward's power to cure "the king's evil" by his touch. This passage is intended, no doubt, to please the vanity of King James I., who had ascended the English throne only a few years before this play was written.

3. **mortal.** Deadly.

4. **Bestride.** Stand over it to defend it.

6. **that.** So that.

8. **Like syllable of dolour.** Similar sounds of grief. *Like* is an adjective.

10. When I shall find suitable opportunities.

12. **sole name.** Very name, mere name.

14-5. You may earn his favour by betraying me.

wisdom. It is wisdom.

19-20. Even a good man may become corrupt in carrying out the king's commands.

21. If you are good, my suspicions cannot make you evil.

23-4. Malcolm says in effect, "There is no way of judging between persons who are really good and those who only have the appearance of being so; and even though I suspect you, you may nevertheless be virtuous."

the brows of grace. The appearance of goodness.

26. **rawness.** Raw haste.

27. **motives.** The fact that his wife and children were precious should have been a reason (motive) for protecting them.

knots. He was bound to them by love.

29-30. I do not wish to dishonour you by my suspicions (jealousies); I am thinking only of my own safety.

33. **wear thou thy wrongs.** *Thou* seems to refer to *tyranny*, rather than to *country*. The tyrant may now continue in his course of wrong-doing. His right (title) to do wrong is confirmed.

34. **affeer'd.** Confirmed. This is a legal term, and has no connection with the word *afeard*.

39. **I think.** I am aware.

41. **withal.** Besides.

51. **particulars.** Particular forms.

55. **confineless harms.** Boundless evils.

57. **to top.** To overtop, to exceed.

59. **Sudden.** Violent.

62-3. The man who gives himself up to boundless intemperance is subject to the tyranny of his own passions.

In nature. Either, "in its nature," or "in one's nature."

67. **Convey your pleasures.** Enjoy your pleasures in secret.

68. **the time.** The people living at this time.

70. **ill-compos'd affection.** Disposition made up of evil qualities.

71. **stanchless.** Insatiable.

79. **summer-seeming.** Short-lived; resembling the warmth of summer-time.

81. **foisons.** Abundance (Latin *fundo*, I pour).

82. **your mere own.** Absolutely your own.

82-3. All these can be endured when counterbalanced by other good qualities.

88. **no relish of them.** Not the slightest flavour, or trace, of them.

91. Banish peace and good-will from the earth.

92. **Uproar.** Stir up to a tumult.

97. **untitled.** Without rightful title.

101. **blaspheme his breed.** Slander his parentage.

104. **Died.** Became dead to her sins.

108. **Child of integrity.** Macduff's emotion could have resulted only from his sincere and honest love of his country.

111. **trains.** Artifices, snares.

118. **For.** As.

128. **at a point.** Fully prepared.

129-30. May our chances of success be proportionate to the justice of our quarrel.

134. **stay his cure.** Wait to be healed by him.

134-5. **convinces the great assay of art.** Baffles all the attempts of the physician.

137. **presently.** Immediately.

138. **the evil.** Scrofula, which was called "the king's evil" because it was believed that it could be cured only by the king's touch. In speaking of Edward the Confessor, Holinshed says: "He used to help those that were vexed with the disease commonly called the king's evil, and left that virtue, as it were a portion of inheritance, unto his successors the kings of the realm."

144. **mere.** Absolute, complete.

145. **a golden stamp.** In the reign of James I. an ordinary gold coin was used; but in the reign of Charles II. a special "touch-piece" was coined.

153. **My countryman.** Malcolm evidently recognizes him by his dress.

158. Is Scotland in the same condition as it was?

162. **who knows nothing.** Infants or imbeciles.

164. **not mark'd.** Without attracting attention.

165. **A modern ecstasy.** An ordinary state of feeling.

166. **for who.** For whom.

168. **or ere.** *Or* and *ere* are both derived from A.S. *aer*, meaning "before." The use of the two words gives greater emphasis.

relation. Account, story.

169. **nice.** Exact, full of minute details.

171. There are so many crimes that the account of one that is an hour old is stale, and the speaker is hissed for telling it.

172. **teems.** Brings forth.

180. **heavily.** With a heavy heart.

181. **were out.** Were up in arms.

182. **witness'd the rather.** Made more credible; seemed more likely to be true.

183. **power.** Forces.

186. **doff.** Put off.

190. **none.** There is none.

191. **gives out.** Has to show.

194. **latch.** Catch.

195. **general cause.** Public welfare.

a fee-grief. A grief that affects a single person. Land held *in fee* is property that has a private owner.

202. **possess them with.** Put them into possession of.

206. **quarry.** Dead bodies; game that has been killed.

209-10. Grief that does not find an outlet in words causes the over-burdened heart to break. Supply *to* after "whispers."

212. **must.** Was destined to be. Past tense.

216. **He has no children.** *He* may refer to either Malcolm or Macbeth. Macbeth had one son, but he is not referred to in the play.

217-9. The kite is a bird of prey. Notice the figure of speech in these three lines.

220. **Dispute it.** Fight against your grief.

225. **naught.** Worthless, good for nothing.

229. **Convert.** Change.

235. **Heaven forgive him too.** This may mean "If he escape me, may he escape the vengeance of Heaven too;" or else, "May Heaven forgive him for his crime, as well as me for mine."

237. The only thing that is lacking is our leave-taking.

238. **ripe for shaking.** Ready to be shaken down like fruit from a tree.

239. **Put on.** Urge forward.

their instruments. Macduff, Malcolm, Siward, and the others.

QUESTIONS.

1. (*a*) What reason has Malcolm to doubt the sincerity of Macduff?

(*b*) How does he put Macduff's sincerity to the test?

2. On what different occasions has Malcolm already appeared in the play? In what respects has he changed since his first appearance, in Act I.?

3. In order that the audience may fully sympathize with Malcolm, they must be satisfied that he will prove to be a good king. What means does the dramatist use to satisfy them on this point?

4. "The picture of the good King Edward stands out in strong contrast to that of Macbeth as portrayed in this scene." Quote the expressions that are used to describe Macbeth and King Edward respectively.

5. What purpose is served in this scene by the arrival of Ross and the announcement to Macduff of the murder of his wife and children?

6. "He has no children!" What does this mean as applied to Macbeth and to Malcolm respectively?

Summary of Act IV.

The three scenes of Act IV. do not in themselves form a distinct division of the story. They are rather intended as a preparation for the dramatic movement of Act V. The prophecies of the weird sisters have the effect of making Macbeth over-confident. If he had not trusted these prophecies he might not have gone so far as to murder the family of Macduff; and if it had not been for this murder Macduff would not have had the same motive for pursuing Macbeth, or the same strength in fighting against him.

Act V.—Scene I.

Since the close of the banquet scene Macbeth has added to his list of crimes the most terrible of all, the murder of the wife and family of Macduff; and as a result of his crimes he has been forced to prepare to put down a revolt among his subjects. During this interval we have seen nothing of Lady Macbeth, but we are told by the waiting gentlewoman that from the time that Macbeth "went into the field" she had walked in her sleep and had shown both by words and actions that she was suffering intensely in mind.

In the midst of the talk between the doctor and the gentlewoman, she enters, and in the scene that follows there is gathered up the greater part of the real tragedy of the play. It is evident that in her sleep-walking she is living over the horrors of the past—the murder of Duncan, the banquet-scene, the death of Macduff's wife; and in the exclamation "Hell is murky" there is a flash of her own terror of mind when she thinks of her own punishment for the deed. The undercurrent running through all her speeches is the horror of blood,—the outward and visible sign of the crimes that she and her husband have committed. When Lady Macbeth passes out we feel that her crime has brought with it a just, though terrible, punishment.

4. went into the field. Took command of his army.

5. nightgown. Dressing-gown.

10. do the effects of watching. Perform the same actions as when awake.

12. actual. Acts as opposed to words.

45. Go to. An expression commonly used in reproof.

51-2. sorely charged. Heavily burdened.

61. on's. Of his.

73. the means of all annoyance. Every thing by which she might harm herself.

74. still. Constantly.

75. mated. Bewildered. In the game of chess when a player is unable to move his king he is said to be *checkmated*, and this means that he loses the game. The word *mated* as here used is derived from the word *checkmate*.

QUESTIONS.

1. What does the conversation between the doctor and the gentlewoman contribute to this scene?

2. (*a*) What is Lady Macbeth's object in taking out the paper and writing upon it?

(*b*) Why does she keep a light by her continually?

3. Point out the expressions in Lady Macbeth's speeches that refer to (*a*) the murder of Duncan, (*b*) the murder of Banquo, and (*c*) the murder of Lady Macduff. Which of these crimes seems to be uppermost in her mind?

4. (*a*) "What, will these hands ne'er be clean?" (*b*) "What's done cannot be undone."

What speech of Lady Macbeth in the earlier part of the play does each of these expressions call up?

5. What, in your opinion, were Shakespeare's reasons for introducing this sleep-walking scene into the play, instead of a scene in which Lady Macbeth should appear as her natural self in her waking moments?

SCENE II.

In previous scenes we were told that the Scottish nobles had revolted against Macbeth. In this scene we meet for the first time with the army of Menteith, Angus, Lennox and the other nobles, and incidentally we learn something further regarding the relations that exist between Macbeth and his subjects.

3. **their dear causes.** The causes which they have at heart.

4. **the bleeding and the grim alarm.** Bloody and fierce warfare.

alarm. Literally, a call to arms.

5. **the mortified man.** This may mean, "even a dead man;" or *mortified* may mean simply one who is dead to the world and takes no interest in worldly affairs.

8. **file.** List.

10. **unrough.** Unbearded.

11. **Protest.** Give evidence of.

15-6. The figure is that of a human body so swollen and diseased that the belt which is ordinarily worn cannot be buckled on.

distempered cause. Disorganized, disordered affairs which he cannot control (rule).

18. **minutely.** Every minute.

faith-breach. The way he has broken faith with his subjects.

20. **Nothing.** Not at all.

title. His title of king, to which he has not lived up.

23. **pestered.** Troubled.

24. **all that is within him.** His thoughts and memories.

27. **the medicine of the sickly weal.** The cure for our sick country; referring to Malcolm.

weal. Commonwealth.

30. **dew.** Water, to make it grow.

Questions.

1. Why are the Scottish forces represented as marching towards Birnam?

2. Show what this scene contributes to the action of the play.

Scene III.

Scene III. shows us Macbeth's state of mind after he has shut himself up in Dunsinane Castle. He is evidently in a mood of extreme irritation and dejection; but in the midst of this dejection he shows flashes of his old courage; and his

reliance on the prophecies of the weird sisters is such that he decides to fight it out against all odds.

1. Macbeth has learned that his followers are deserting him.

3. **taint.** Be infected.

5. **All mortal consequences.** All the events in human affairs.

pronounced me. Announced to me.

8. **epicures.** Enjoying the pleasures of eating and drinking. Epicurus was a Greek philosopher who taught that pleasure is the end of life; but according to Epicurus the highest pleasure is found in meditation and contemplation, rather than in the enjoyment of sensual pleasures.

9. **I sway by.** By which I am swayed or governed.

10. **sag.** Droop.

11. **cream-faced.** White with fear.

loon. A stupid, clumsy fellow.

15. **lily-liver'd.** Cowardly.

patch. Fool, clown; an allusion to the motley garments that were worn by professional jesters.

17. **counsellors to fear.** Will make others feel afraid.

19. **Seyton.** Macbeth is calling for Seyton, his armour-bearer.

20. **push.** The attack which the English are making.

21. **disease.** Rob me of my ease,—the opposite of *cheer*. In some editions *chair* and *disseat* are substituted for *cheer* and *disease*.

22. **my way of life.** The course of my life.

23. **sear.** Withered.

35. **skirr.** Scour.

42. **Raze out.** Erase.

43. **oblivious.** Causing forgetfulness.

50. **Come, sir, dispatch.** Macbeth is speaking to his servant, telling him to hurry. Distinguish the meanings of *dispatch* and *despatch*.

50-1. In the figure used here there is a reference to the means commonly used to discover disease of the kidneys. *Her* refers to Scotland.

52. **pristine health.** Health enjoyed in former times.

54. **Pull't off.** Pull off my armour.

55. Rhubarb and senna are used as purgative medicines.

59. **bane.** Ruin.

QUESTIONS.

1. Red blood was looked upon as a sign of courage, and whiteness as a sign of cowardice. Point out the different expressions that Macbeth uses to suggest that his servant is cowardly.

2. "In spite of his reliance upon the prophecies of the weird sisters, Macbeth is filled with doubt and anxiety as to the future." Explain this statement by reference to Macbeth's words and actions in this scene.

3. "In spite of Macbeth's crimes, Shakespeare does not wish the audience to lose all sympathy with him." Point out any details in this scene that are intended to appeal to the sympathy of the audience.

4. What purpose is served by introducing the doctor into this scene?

SCENE IV.

This short scene serves to reassure the audience as to the approach of the English; and at the same time it prepares us for the scene following, in which the messenger announces to Macbeth that Birnam Wood does "come to Dunsinane."

2. **chambers will be safe.** From murderers and spies.

6-7. **make discovery err.** Cause those who are sent out to discover our numbers to make a mistake.

11. Wherever they get an advantage or opportunity to desert they do so.

12. **more and less.** Great and small.

13. **constrained things.** Creatures who are forced to serve him.

14-5. We shall have to await the result of the battle before we can judge accurately; in the meantime let us do our best as soldiers.

just censures. Accurate judgments.

Attend. Await.

18. **what we owe.** What we really own (owe) or possess.

19-20. When we indulge in conjectures (thoughts speculative) we only state what we hope will take place. It is only by actual fighting that we can decide (arbitrate) the result for a certainty.

Questions.

1. Contrast the mood of Malcolm, Macduff, and Siward, in this scene, with that of Macbeth in the previous scene.

2. Point out the details in this scene that help to strengthen the belief of the audience that the downfall of Macbeth is certain.

Scene V.

At the opening of Scene V. Macbeth announces his resolve to stand siege in the castle. Then comes the news that Lady Macbeth is dead, and at the same time a messenger brings him word that Birnam Wood is actually moving towards Dunsinane. To a man of Macbeth's temperament, his only safety appears to be in action, and he resolves to go forth to fight the enemy instead of remaining in the castle as a prey to his own gloomy thoughts.

5. **forced.** Reinforced, strengthened.

10. **cool'd.** It would have made my blood run cold.

11. **fell.** Skin, scalp.

12. **treatise.** Story.

14. **Direness.** Horror.

17. *Should* is used in the sense of *would*. She would have died some time anyway. So Brutus says in *Julius Cæsar* :—

> "With meditating that she must die once,
> I have the patience to endure it now."

18. **such a word.** Such a word as "death."

19-23. Day by day, little by little, time passes, and men will continue to die in the future, just as others have died in the past.

23. **dusty death.** "Dust thou art and unto dust shalt thou return." (Gen. iii., 19.)

candle. Life is compared to a candle.

24. **shadow.** Having no real substance.

28. **Signifying nothing.** Having no meaning.

33. **As I did stand my watch.** While I was on duty as sentinel.

34. **anon.** By and by.

40. **cling thee.** Shrivel thee up.

42. **I pull in resolution.** I begin to feel less resolute.

50. **estate.** Settled order.

51. **wrack.** Wreck, ruin.

52. **harness.** Armour.

Questions.

1. To what different emotions does Macbeth give expression in this scene?

2. How does Macbeth receive the news of the Queen's death? How do you account for the fact that he does not seem to feel any personal grief?

3. "At least we'll die with harness on our back." (*a*) Explain *at least*. (*b*) What light does this line throw upon Macbeth's character?

Scene VI.

Scene VI. is merely intended to announce the arrival of the English forces, and to prepare us for the following scenes.

2. **show.** Appear.

4. **battle.** Battalion, division.

6. **order.** Arrangement.

7. **Do we but find.** If only we find.

10. **harbingers.** Heralds.

Scene VII.

The Siward incident in this scene is introduced into the play apparently for the purpose of setting into greater relief the struggle with Macduff in the scene following. The death of young Siward gives Macbeth a gleam of hope that the remaining prophecy of the Weird Sisters may still hold true; but at the same time the surrender of the castle makes it

quite clear to the audience that the struggle between Macduff and Macbeth can have but one ending.

1-2. Bear-baiting was a common sport in Shakespeare's time. Only a certain number of dogs were allowed to attack the bear at one time. Each attack was called a *course*.

7. **Than any is.** Than any (that) is.

16. **still.** Ever.

17. **kerns.** Light-armed soldiers.

18. **staves.** Lances.

20. **undeeded.** Unused.

21. **note.** Importance.

22. **bruited.** Announced, reported.

24. **gently rendered.** Given up without resistance.

27. **professes.** Declares.

29. **strike beside us.** Fight on our side; or perhaps, strike so as to miss us.

Questions.

1. In this struggle we are interested chiefly in the fortunes of Macbeth, Macduff and Malcolm. What do we learn of each in this scene?

2. "In these closing scenes of the play, although the audience know that the punishment of Macbeth is just, the dramatist nevertheless contrives to awaken a feeling of pity for him." Point out any expressions in Scenes V. and VII. that are intended either to remind the audience of Macbeth's crimes or to awaken sympathy for him.

3. Point out the dramatic significance of Macbeth's struggle with young Siward and the death of the latter.

Scene VIII.

The audience are ready to anticipate the outcome of Macbeth's struggle with Macduff in the final scene of the play. But there are nevertheless a number of conditions which render the struggle interesting. Macbeth, on the one hand, is a man of great physical prowess; and in his fight against Macduff fate seems to be on his side, for he has been told by the Weird Sisters that 'none of woman born shall harm Macbeth.'

Macduff, on the other hand, is impelled by the desire for revenge, and under these conditions the struggle bids fair to be equal. But before the fight is well begun, Macbeth learns that the witches' prophecy is once more false and that Macduff is not 'a man of woman born'; and though he still fights with something of his old courage there is no longer any doubt as to how the struggle must end.

1. **The Roman fool.** Among the great Romans who took their own lives were Cato, Brutus, Cassius, and Antony.

2. **lives.** Living men.

3. **Do better upon them.** Are better upon them than upon me.

4. **else.** There is a confusion of construction here.

5. **charged.** Burdened.

8. **Than terms can give thee out.** Than words can describe thee.

9. **intrenchant.** That cannot be cut, or divided.

14. **angel.** Guardian spirit, demon.

still. Ever.

18. **my better part of man.** The better part of my spirit.

20. **palter.** Equivocate.

26. **Painted upon a pole.** Painted upon a cloth attached to a pole, as at a circus.

29. **baited.** Tormented, as in bear-baiting.

34. **him.** He would be the correct form here.

36. **go off.** Die.

40. **but.** Repeats the sense of *only*.

41-3. He held his post without shrinking from danger, and as soon as he had proved by his courageous deeds that he had reached his full manhood, he died.

41. **The which.** *The* was formerly used to give greater definiteness to the pronoun *which*.

52. **he parted well, etc.** He took his leave of life in a becoming way; he did his duty and owed nothing to life.

55. **the time is free.** Shakespeare constantly speaks of *the time* to signify the people living at the time.

56. **pearl.** All that is best in your kingdom; the flower of the nobility.

61. **reckon with.** Repay.

65. Which should be undertaken at the beginning of this new period.

68. **Producing forth.** Bringing to justice.

72. **That calls upon us.** That we should do.

Questions.

1. "In the closing scenes of the play the dramatist contrives to relieve the blackness of Macbeth's character by a series of skilful touches, which helps to some extent to reconcile the audience towards him."

Justify this statement by reference to particular passages in this scene.

2. Why does the dramatist not represent the triumph of Macduff and the death of Macbeth as taking place on the stage?

3. Why does Shakespeare think it necessary to introduce the conversation regarding the death of young Siward in this scene?

4. (*a*) What dramatic purpose is served by the concluding speech of Malcolm in the play?

(*b*) We are told in ll. 70-71 that Lady Macbeth was thought to have taken her own life. Why is this detail necessary?

5. Which, in your opinion, received the greater punishment, Macbeth or Lady Macbeth? Discuss in some detail.

Summary of Act V.

With the conclusion of Act IV. Macbeth's career of crime, as far as the play is concerned, is practically complete. Act V. deals almost wholly with the punishment which falls upon Macbeth and Lady Macbeth as a result of their crimes. In

the case of Lady Macbeth this punishment takes the form of mental suffering; and although she does not appear again directly in the play, except in the sleep-walking scene, we learn from the doctor that "she is troubled with thick-coming fancies that keep her from her rest;" and at the close of the play we are given to understand that in a fit of madness she had taken her own life. In the case of Macbeth the punishment for his crimes takes a different form. He had risked all for the sake of place and power, and now he feels that the things that are really worth having "as honour, love, obedience, troops of friends" he "must not look to have." And in the end even the physical strength and courage upon which he staked everything proved insufficient to save him from the vengeance of Macduff.

QUESTIONS ON "MACBETH"

FROM EXAMINATION PAPERS

Pass Matriculation

1. What are the three great crimes of Macbeth? Point out carefully how they differ in character. Show by definite references to the play how far the Weird Sisters influenced Macbeth to commit each of the crimes.

2. (*a*) Point out carefully the effect produced by the prophecy of the Weird Sisters on Banquo and on Macbeth.

(*b*) To what extent did Lady Macbeth influence her husband to murder Duncan? What part did she take in the actual murder? What do you think was her motive in the crime? Give reasons for your answer.

3. The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse and stir
As life were in 't: I have supp'd full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

(*a*) Explain the change in Macbeth's character which he himself points out in these words.

(*b*) Explain the following words and phrases:—"My senses would have cool'd," "to hear a night-shriek," "fell of hair," "a dismal treatise," "supp'd full with horrors," "Direness," "start."

4. After the scene in which Lady Macbeth faints, on what occasions does she appear in the play, or do other characters refer to her? Discuss each of these appearances or references in relation to Lady Macbeth's character.

5. (*a*) Outline briefly the events in the play of *Macbeth* which take place between the reading by Lady Macbeth of her husband's letter in which he announces his meeting with the witches (Act I.,

Sc. 5) and Macduff's discovery that Duncan has been murdered (Act II., Sc. 3).

(*b*) Is it fitting and effective that the scene of Duncan's murder should be followed by the porter scene? Discuss.

Entrance into the Normal Schools

1. *Lady M.* *Nought's had, all's spent,*
Where our desire is got without content:
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter MACBETH.

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on? *Things without all remedy*
Should be without regard: what's done is done.
Macb. We have scotch'd the snake; not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.
Lady M. Come on;
Gentle my lord, *sleek o'er your rugged looks*;
Be bright and jovial among your guests to-night.

(*a*) State the circumstances under which these speeches are uttered.

(*b*) Compare Lady Macbeth's attitude of mind before Macbeth's entrance with that afterwards. Account for the change.

(*c*) What does this extract show regarding Macbeth's state of mind?

(*d*) What contrast in the characters of the two is revealed?

(*e*) Select from the extract a passage spoken by each, showing that in reality they share the same opinion.

(*f*) Explain the meaning of the italicized parts.

2. (*a*) Trace carefully the changes in the mental attitude of Macbeth from the opening of the play till the murder of Duncan.

(*b*) What purposes do the following incidents serve in the development of the plot:—

(i) The porter's soliloquy (II., 3).

(ii) The murder of Lady Macduff and her children (IV., 2).

(iii) The sleep-walking scene (V., 1).

3. (*a*) What were Lady Macbeth's motives in the murder of the king?

(*b*) How far was she responsible for this murder?

(*c*) What was the nature of her influence over her husband after the murder?

(*d*) What punishments did Macbeth suffer for his crimes?

4. What are the motives and the circumstances influencing Macbeth in (*a*) the murder of Duncan; (*b*) the murder of Banquo; (*c*) the attempt to murder Macduff?

Honour Matriculation and Entrance into the Faculties of Education

1. (*a*) Show how the prophecies of the witches influenced the actions of Macbeth.

(*b*) What dramatic purpose is served by introducing the murder of Lady Macduff and her child?

(*c*) On what occasions does Lady Macbeth appear in the play? Give the dramatic purpose of each appearance.

2. (*a*) State the features of Macbeth's character that fit him to be the hero of a Shakesperean tragedy. Illustrate.

(*b*) Cite all the things said and done by Lady Macbeth in the sleep-walking scene in *Macbeth* that are manifest echoes of sayings and incidents in the earlier parts of the play, referring to the latter in each case.

3. ACT I.—SCENE I.

A desert place. Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again
In thunder, lightning, or in rain?
Sec. Witch. When the hurlyburly's done,
When the battle's lost and won.
Third Witch. That will be ere the set of sun.
First Witch. Where the place?
Sec. Witch. Upon the heath.
Third Witch. There to meet with Macbeth.
First Witch. I come, Graymalkin!
Sec. Witch. Paddock calls.
Third Witch. Anon.
All. Fair is foul, and foul is fair;
Hover through the fog and filthy air. [*Exeunt.*

(*a*) What feelings did Shakespeare probably intend to awaken in his audience by this scene?

(*b*) What details of the scene contribute directly to the development of these feelings?

(*c*) Comment on the dramatic significance of the line,

"Fair is foul, and foul is fair."

4. Write notes on the following topics:—

(*a*) The supposed indications that Macbeth himself was the third murderer in the attack on Banquo.

(*b*) The character of Ross contrasted with that of Macduff as shown in the events immediately following the murder of Duncan.

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' *the milk of human kindness*
To catch *the nearest way:* thou wouldst be great,

Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That *wouldst thou holily*; wouldst not play false,
And yet wouldst wrongly win: thou 'ldst have, great Glamis,
That which cries "*Thus* thou must do, if thou have *it*;"
And *that* which rather thou dost fear to do
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with *the valour of my tongue*
All that impedes thee from *the golden round*,
Which fate and *metaphysical* aid doth seem
To have thee crown'd withal.

5. (*a*) Who is speaking? In what circumstances are the lines spoken?

(*b*) Explain the italicized parts.

(*c*) Show by definite references to Macbeth's later conduct how far this analysis of his character is correct.

6. What were the influences, motives and circumstances that brought about each of the three great crimes of Macbeth? How do these three crimes differ in character from one another?

7. Trace the changes in the spiritual life of Lady Macbeth from the receipt of the letter announcing Duncan's visit, to the sleep-walking scene,—noting her state of mind (i) before, during and after the murder of Duncan; (ii) before, during and after the banquet scene.

8. "The witches whose contribution to the *atmosphere* of *Macbeth* can hardly be exaggerated are credited with far too great an influence on the *action*. Sometimes they are described as goddesses, or even as fates, whom Macbeth is powerless to resist. This is perversion!"

Using the foregoing quotation as a basis, give an estimate of the part that the witches play in *Macbeth*.

9. *Macb.* Both of you
Know Banquo was your enemy.
Both Mur. True, my lord.
Macb. So is he mine; and in such bloody distance,

That every minute of his being thrusts
Against my nearest life : *and though I could*
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down ; and thence it is,
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Sec. Mur. We shall, my lord,
Perform what you command us.

First Mur. Though our lives—

Macb. *Your spirits shine through you.* Within this hour at most,
I will advise you where to plant yourselves ;
Acquaint you with *the perfect spy o' the time,*
The moment on 't ; for 't must be done to-night,
And something from the palace ; *always thought*
That I require a clearness : and with him—
To leave no rubs nor botches in the work—
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. *Resolve yourselves apart* :
I'll come to you anon.

Both Mur. We are resolved, my lord.

Macb. I'll call upon you straight : abide within.

[*Exeunt Murderers.*

It is concluded. Banquo, thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*

(*a*) Explain the figure of speech implied in the expression "in such bloody distance that every minute of his being thrusts against my near'st of life."

(*b*) Explain the meaning of the italicized expressions.

(*c*) Comment on the use of rhyme in the last two lines.

10. Come, seeling night,
Scarf up the tender eye of pitiful day;
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens; and the crow
Makes wing to the rooky wood:
Good things of day begin to droop and drowse;
Whiles night's black agents to their preys do rouse.

(*a*) Under what circumstances were these words uttered?

(*b*) "That great bond." What was the "great bond"?

(*c*) What side of Macbeth's character appears in the language? of this passage? Give two details that illustrate your answer.

(*d*) In this passage point out any variations from the normal iambic pentameter line.

11. (*a*) Indicate the evil effects of the murder of Duncan on the character and fortunes of Macbeth.

(*b*) In the sleep-walking scene, select five details that show the strong impression made upon Lady Macbeth's mind by her earlier experiences. Refer in each case to the passages in the earlier part of the play which are recalled to the reader by the details selected.

SUBJECTS FOR COMPOSITION

1. The Temptation of Macbeth (a study of Act I.).

2. The Weird Sisters.

3. "The gracious Duncan."

4. The Visit of Duncan to Macbeth's Castle.

5. Macbeth (as he appeared immediately before the murder of Duncan, immediately after the murder, and upon the discovery of the murder).

6. "'Twas a rough night."

7. Macbeth and Banquo (a contrast).

8. The scene following upon the discovery of the murder (as viewed by the audience).

9. Lady Macbeth:

   (*a*) Her ambition.

   (*b*) Her strength of will.

   (*c*) Her influence on Macbeth.

   (*d*) The feminine side of her character.

   (*e*) Her physical appearance.

10. Macbeth's Interview with the Murderers (as described by one of the audience).

11. The Murder of Banquo (the causes which led up to it, the actual murder, and the results).

12. The Banquet Scene (as it appears to the audience when the ghost enters for the first time).

13. The Murders of Duncan and Banquo (a comparison).

14. "Nought's had, all's spent,
Where our desire is got without content." (Illustrate by reference to the play.)

15. Fleance tells his story.

16. Lennox and Ross (as they appear throughout the play).

17. The Apparitions in the Witches' Cavern.

18. "Security is mortals' chiefest enemy." (Illustrate by reference to Duncan, Banquo, Macduff and Macbeth.)

19. The Murder of Lady Macduff (the events which led to it, and its results).

20. "Things bad begun make strong themselves by ill."

21. The Soliloquies of Macbeth.

22. The Conversation between Malcolm and Macduff at the English Court (as described by some one who saw the meeting, the gestures, expressions, etc., but who could not hear what was said).

23. Macduff. (Trace his actions throughout the play.)

24. "There's no art to find the mind's construction in the face." Illustrate by reference to Macbeth and Lady Macbeth.)

25. Macduff and Banquo (a comparison).

26. Macbeth's Physical Courage (as shown throughout the play).

27. The Supernatural in *Macbeth*.

28. Malcolm.

29. Macbeth and Lady Macbeth (a contrast).

30. The Prophecies and their Fulfilment.

STAGING A PLAY OF SHAKESPEARE

The plays of Shakespeare were written to be acted, and they are much more effective when put upon the stage than when merely read in class. In some schools, where there is a large staff and a large number of students and a good auditorium, it is possible to stage a complete play; and even in the smaller schools individual scenes may be put on with very little outlay for costume or scenery.

The simplest form of dramatic production consists merely in reading or reciting single scenes from a play of Shakespeare before the class, without special costumes or scenery, during the lesson period; and an occasional period spent in this way is a pleasing variation from the routine of class work. But needless to say, before any attempt is made to act scenes from the play in this way, they must be studied in class. The teacher, in this case, assigns the parts beforehand; the pupils learn the speeches and study how they should be spoken, and one or two practices are held after school hours to make the acting run smoothly. Sometimes two casts are chosen for the same scene, and it is a matter of rivalry to see which group of actors can produce the scene more effectively.

In schools where the teacher and pupils decide to stage a play in whole or in part for public performance, some sort of dramatic organization is required. If there is a dramatic club in the school it will naturally take full charge of the production; but, if not, the teacher and class must take the first steps to arrange for the play.

The first thing to be done is to select the play, and if possible it should be one that has been studied in class. The dramatic production should be the outgrowth of class work, and the would-be actor must make a study of the characters, the development of the plot, the structure of the play and the purpose of each scene. He must have studied the play so thoroughly that he knows the exact meaning of every expression, and is able to interpret the feelings of the various speakers in the play.

In any dramatic organization, the most important person is the director or stage-manager of the play, who is usually also the "coach", who gives instruction to the actors. The director has full charge of the production of the play, the rehearsals, the scenery and stage effects, the costumes, etc., etc. He must, of course, be assisted by various committees, but he directs their work and his decisions are in all cases final. He should not only have some knowledge of how to stage a play, but should have certain indispensable personal qualities such as tact, good humour, executive ability and decision. It is desirable, for obvious reasons, that some member of the staff should be the director of the school play; but experience and knowledge of stage production is the first consideration. The director, of course, does not himself take part in the play.

Next to the director, or stage-manager, the most important member of the organization is the "prompter", who is usually assistant stage-manager. He must be thoroughly familiar with the play, and in addition to his general services, it is his duty to prompt the actors at rehearsals and on the night of the performance.

The manager is assisted by a committee of students, each with specific duties. Different students, or committees of students, are given charge of:—

(*a*) The scenery, including the carpenter work and the curtain.
(*b*) The lighting, and electrical devices.
(*c*) The stage properties,—i.e. the furnishings and small articles—everything, in fact, except the costumes and scenery.
(*d*) The costumes.
(*e*) The music, including the orchestra.
(*f*) The make-up.
(*g*) The business details, advertising, printing, sale of tickets, ushers, etc.

It is necessary to guard against over-organization and over-lapping; and the director must use his discretion as to how many assistants are required.

In general, a play of Shakespeare is much too long for presentation on a modern stage, and even in single scenes certain parts may be cut out to advantage. The play must be studied carefully by the director, either with or without the class, in order to decide what scenes may be omitted and how the speeches may be shortened. As a result of this revision, an acting edition of the play is produced. It is better if possible, to give to each actor

a typewritten copy of his own part in the play, rather than have him rely on the text as a whole.

One of the first duties of the director is to choose a cast for the play, and in making the selection he may be assisted by a committee of two or three judges. At the "try-out," those who wish to take part in the play are required to read a scene, or part of a scene, which they have prepared. In assigning parts to different students, the judges must take into account (*a*) the voice,—its carrying power, tone, flexibility, etc. (*b*) ability of the actor to enter into the spirit of the play, to *feel* the part he acts, and (*c*) his physical suitability for the part. No student should accept a part in the play unless he can give an assurance that he will attend the rehearsals faithfully and punctually. There should be a definite understanding on this point before the cast is completed.

Usually at least twelve or fifteen rehearsals are required, that is about three a week for five or six weeks. The first two or three rehearsals are given over to blocking out the action. The actors read their parts, and the director gives instructions as to entrances, exits, movements, acting, and stage "business." At these rehearsals no attention is paid to the speaker's voice or expression, but the actors must become familiar with their positions and movements on the stage, and the same routine must be followed at subsequent rehearsals. After this preliminary work has been done, the play must be studied scene by scene and line by line for the purpose of securing the proper interpretation and expression. The first Act is rehearsed repeatedly before proceeding with the second. When the acting and the reading go hand in hand, the actors learn their lines with

little effort, and at the end of the first week, Act I should be letter-perfect. It is not always necessary to have the full cast present at the rehearsals, for single speeches and single scenes may sometimes be rehearsed to better advantage when only those immediately concerned are present. During the week immediately preceding the final performance, rehearsals are held every evening, and the "dress" rehearsals on the last two or three evenings should be held in the hall or theatre where the play is to be acted.

It is impossible within the limits of a few pages, to give detailed instructions regarding staging and acting; but there are one or two general directions which it is well for the actors to keep in mind:

For those who are taking part in the play the all-important thing is that they should *feel* the parts that they are acting. The actor who loses himself in his part is scarcely conscious of his audience, and he has no temptation to declaim. He speaks naturally, usually in a conversational tone, and he gives free expression to his emotions. "Did you see Kean in Othello?" some one asked Kemble. "No," replied Kemble, "I did not see Mr. Kean. I saw Othello." The student who enters so completely into the play that he forgets himself in the part that he is acting is likely, on the whole, to prove a better actor than the student who merely recites his lines. His speech is less hurried; his acting is more natural; he does not make unnecessary movements, and he does not let his eyes wander from the stage to the audience. He must, however, always bear in mind that his speech must be heard by the audience. This necessitates clear enunciation and proper voice-control: and

the actor must always occupy a position on the stage that will enable the audience to hear him.

On the mechanical side, in staging a play it is safer for the amateur to err on the side of simplicity rather than make his production too elaborate. The scenery and the stage-furnishings should be of the simplest. Most of the text-books on dramatics give directions for making stage settings of plain and cheap materials. In modern play-production, footlights and spotlights are sparingly used, and the stage is lighted from the wings and from above. Most amateur producers are troubled as to "make-up"; but for most plays very little make-up is required,—only enough to prevent the face from appearing too pale. But for these and all other details relating to the staging of the play, the stage-manager may be relied upon, and there are many books on dramatics which may be consulted by the amateur.

The following are a few of the well-known books on the subject:

Shakespeare for Community Players by Roy Mitchell. J. M. Dent and Sons, Toronto.

Practical Stage-Directing for Amateurs, by Emerson Taylor. E. P. Dutton & Co., New York.

How to Produce Amateur Plays, by Barrett H. Clark. Little, Brown & Co., Boston.

Producing in Little Theatres, by Clarence Stratton. Henry Holt & Co., New York.

Book for Shakespeare Plays and Pageants, by O. L. Hatcher. E. P. Dutton & Co., New York.

Play Production for Amateurs, by F. H. Koch. University of North Carolina Extension Bulletin.

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